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# Mobile Beat™

The DJ Magazine

March 2005

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## TOOLS

- 14 **It's Hot**  
New Products
- 22 **Scoop**  
A/V Dream Machine: Pioneer DVJ-X1 DVD Turntable
- 24 **Scoop**  
Computer-Free MP3: Denon DN-D6000 Dual CD/MP3 Player
- 28 **DJ Shopper**  
What You Need for the Big Gigs
- 32 **DJ Shopper**  
Ins and Outs of Huge Inflatables
- 34 **E-Beat**  
BPM Studio Pro: Consistent Digital Mixing from ALCATech
- 38 **Digital Business Tools**  
A Real-World Look at Internet Phone Service

## FEATURE

- 40 **Managing Massive Events**  
Do You Have What It Takes to Handle the Hugest Gigs?

## TECHNIQUES

- 42 **Reality Check**  
Welcome Back...to School Gigs
- 44 **Crowdpleaser**  
Carrying Your Weight at Multi-Entertainer Events

## ENTERTAINERS

- 46 **DJ All Stars**  
• Joe Bunn: *It's More than a Job—It's a Calling*  
• Mickey G.: *Spinning Dance Euphoria Across the Floor*
- 50 **Club View**  
Greggy D. and Club TV USA

## TUNES

- 52 **Mobile Beat's TOP 200 for 2005**  
We List the Tunes You Use
- 57 **Song Story**  
Margaritaville: Different Attitude for a Different Latitude
- 58 **Remix Report**
- 60 **Play Something We Can Dance To!**  
How to Heat Up a Party, Guaranteed! (Tried & True Tracks)
- 63 **Music News**

## BONUS TRACKS

- 66 **Singalong Essentials**  
American Karaoke Association: Raising the Pitch of Professionalism
- 69 **ADJA Newsletter**
- 74 **Mobile Beat DJ Show—Register Now!**
- 76 **Showcase - Classified Section**
- 80 **Advertiser's Index**
- 81 **Extraordinary Events**  
Business Lessons from Hurricane Season

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For subscriptions, address changes or back issues,  
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P.O. Box 309, East Rochester, NY 14445.

Back issues of Mobile Beat can be  
purchased (subject to availability) for \$5  
(in Canada: \$6, U.S. funds).

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Web: [www.mobilebeat.com](http://www.mobilebeat.com)

*Mobile Beat Magazine (ISSN# 1058-0212) is published  
seven times per year by L.A. Communications Inc.,  
P.O. Box 309, East Rochester, NY 14445.  
Ground shipments to: 1782 Penfield Road, Penfield, NY 14526.  
Periodical postage paid at East Rochester, N.Y. and additional mailing  
locations.*

*Subscription rates – U.S. and possessions: \$23 for 1 year,  
\$40 for 2 years and \$55 for 3 years. Canada: \$33 for 1 year,  
\$50 for 2 years and \$75 for 3 years. All other countries: \$60 per year.  
Subscriptions outside the U.S. must be  
paid in U.S. currency.*

*Postmaster – Send address changes to Mobile Beat  
Magazine, P.O. Box 309, East Rochester, NY 14445.*

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# Celebrating 20 Years In The Mix

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"More than anything, a great sense of unity prevailed at this year's Winter Music Conference in Miami. The Winter Music Conference injects a welcome ray of sunshine into the annual dance music calendar. Long may it continue."

-DJ Magazine, Lesley Wright, April 2004

"There is something tribal about this conference, which remains devoted to a conservative but energetic movement that has become one of the country's most resilient subcultures. As always... a dizzying overabundance of great DJs playing every conceivable kind of event."

-The New York Times, Kelefa Sanneh, March 2004

"Miami is still the best place to celebrate dance music and very positive for the industry, plus the weather is great and that's always a bonus. I had a fantastic time."

-Quoted in DJ Magazine, Robbie Rivera, April 2004

"WMC has evolved into a cultural experience. Many fans rediscover the communal, utopian values, and emotionally compelling music that made them fall in love with the dance scene in the first place."

-Miami New Times, Mosi Reeves, March 2004

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## Expanding Universe

**T**o all the DJs who started in that heyday of dance, the disco era...to all the jocks who cut their teeth spinning new wave or early house records...to the whippersnappers whose first big DJ memory is the "Macarena"...The world has changed.

If you've been doing your job, then it's not big news to you. You've been adding all the new hits to your playlists as they come out, hit the airwaves and then come back around as dance floor requests. A quick look at the 2005 Top 200 (page 52) will confirm what you've most likely been seeing over the last few years, at least at your youth-oriented events: hip-hop domination continues! Whatever your personal opinion, younger audiences are insisting on the danceable beats of OutKast and Usher and Beyoncé and others—and the demand shows no signs of letting up. So, my friends, if you want to satisfy the youthful segment of your audiences, you'll have to get with the trend or consign yourself to specializing in nostalgia gigs. In his Reality Check column, Mark Johnson shares his personal experience with the musical culture shock that many middle-aged DJs (sorry Mark) are dealing with right now.

But, right alongside those slammin' beats in the top shelf of the current Top 200, you'll still find the Mobile DJ staples. Apparently,



some things don't change. DJs who've been in the business for a long time can attest to that. So, when it comes to dealing with challenges of DJing, young entertainers would do well to hook up with a mentor who can provide some perspective on the profession. When that really big gig comes along—big either in sheer size or in importance—you just might find that the wisdom from a veteran will help you get through it, even excel. Mike Starnes and Mike Ficher provide this experienced perspective in their pieces on dealing with "mega-gigs," while Bill Evans

outlines a sensible audio approach to plus-sized events.

Two of the biggest buzzwords in the world of DJ equipment are "MP3" and "DVD." We got our hands on Denon's latest dual deck, the DN-D6000 (see Jammin' Jim's review on page 24) and tasted MP3 mastery without the need to bring the laptop along. We also enjoyed the wonders of spinning DVD video on Pioneer's DVJ-X1, the world's first DVD turntable (page 22).

Whatever the big deal of the day may be, in music, gear, business, etc., one of the best ways to expand your DJ horizons is to be open to change. Go ahead, give yourself some room to grow!

DAN WALSH  
MANAGING EDITOR

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## Could Look Better

Dear Mobile Beat,

Thanks for your articles about how DJs can make themselves and their equipment look better (January 2005). I got some great ideas from the article on "Dressing Your Gear for Success." I do have a bone to pick with you about the magazine though. After reading through the whole article, "Looking Your Best," I had this feeling like something was missing, then I realized what it was: you didn't have any women interviewed in the article. Not one! I know that a majority of Mobile DJs are still men, but you could have at least acknowledged that the ladies exist! And after reading that other article (with all the glamorous pictures!) about DJ Jackie Christie, it got me thinking about the double standards with women in DJing. On one hand, women who are mainly Mobile DJs (like myself) are usually expected to dress just like the men, at least in my neck of the woods. So, I basically wear a "tux" without the jacket at most of my events. On the other hand, those club DJ ladies seem to have more freedom to express themselves with what they wear. (Of course, some of them are just making a spectacle of themselves, but that's another story!) So are we saying that to be successful, female Mobile DJs have to imitate the men, right down to the way they look? I hope not, but that's the way it sounds after reading your article. So, maybe you could round up some female DJs and get their opinions on this subject and write another article. I know I'd

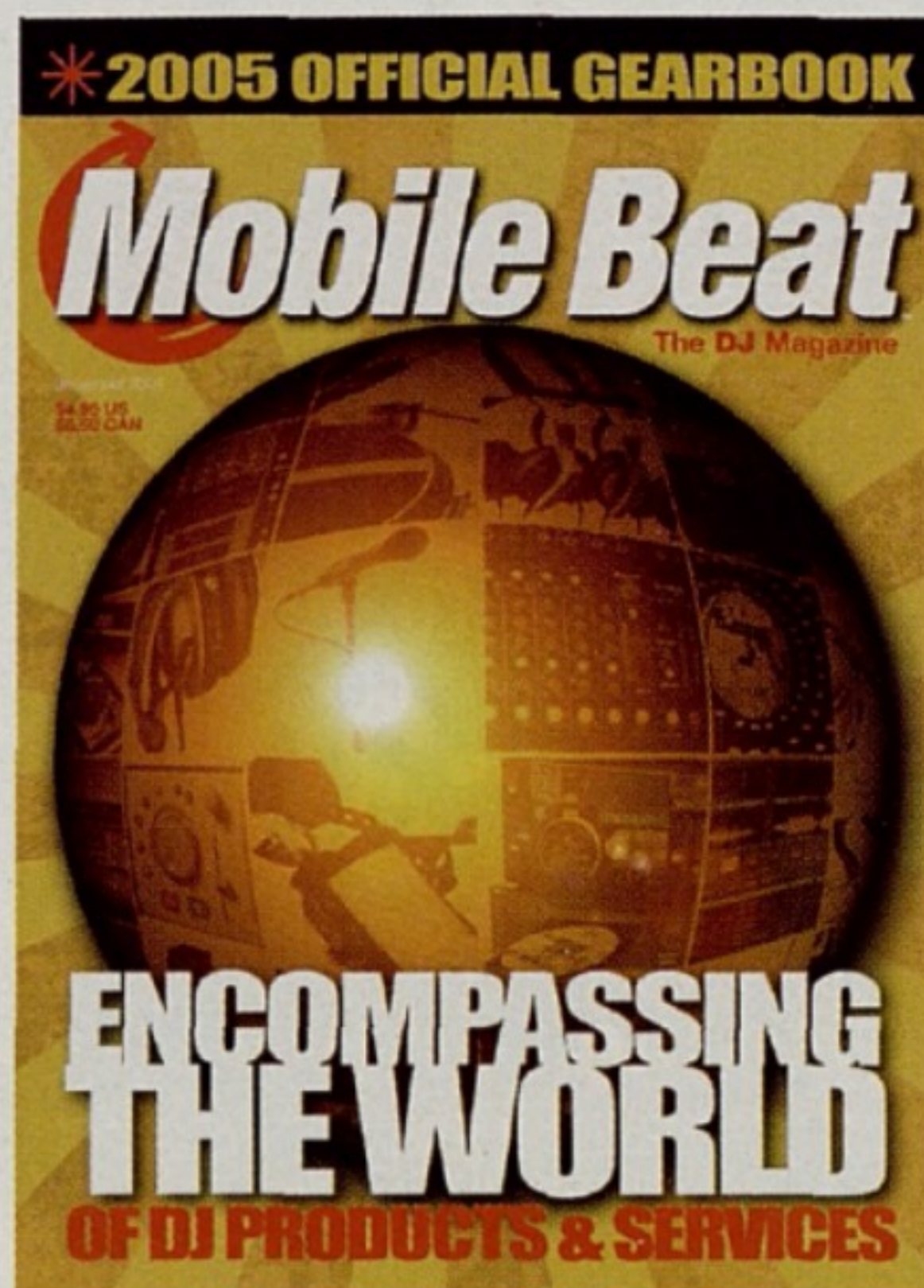
appreciate it—and probably a lot of other ladies would too!

Otherwise, keep up the good work, Mobile Beat people!

Sincerely,  
DJ Aimee V.

The editor responds:

Aimee – Thanks for your letter. It's true, we missed our chance to include the female perspective in the article. We will definitely cover the topic of clothing, along with other issues that women DJs face in upcoming articles. – DW



## Presenting His Case

Dear Mobile Beat,

I just read your article, "Speed Up Your Night." (December, 2004—The Gear Book) It's a good article with some good ideas. I didn't particularly care for the SKB set-up that was featured. Drilling a pre-formed piece of plastic to fit Hubble inlets and outlets and using 1/4 inch plugs that come to the side of the case looks pretty unprofessional, in my opinion. Don't get me wrong the idea is good, but the execution is poor.

There are better options available. Try fitting rear rails on a case and then head over to Middle Atlantic for custom panels to fit all those connections. Companies like Conquest and RCI will also make custom panels that fit flush to the rails without having to ruin your SKB case in the process. You can also have those companies engrave your panels to better identify your connections. Then you can have a

quick setup that looks great too.

Thanks,  
Jeff Overstreet  
Overstreet Dee Jay Services



## From the Editor's Inbox: Mobile Beat's Global Connection

We have just returned from Italy and we were absolutely delighted to find the latest Mobile Beat publication with our article in it—thank you, thank you, thank you! We would also like to extend very special thanks to Anthony for writing the article so well!...Would you also be so kind as to let me know the dates of the Las Vegas Conference? We are really hoping to come!

—Karen Landi

We are delighted to let you know that we have our US visas. (Yay! It is a hell of a process—but they have granted us 10-year visas!) We are really looking forward to coming next year and if you would like for us to do a small presentation on running a multi-op unit in South Africa we would love to.

—Kind regards, Karen Landi

Just read your article entitled "Coming to America," on page 64 of the current Mobile Beat (November 2004). I too experienced my first time at the Vegas show in February 2004. Being from Canada I was excited to network with other DJs from around the world...I had the chance to speak with Mick and Karen Landi. Can you help me get back in contact with them?

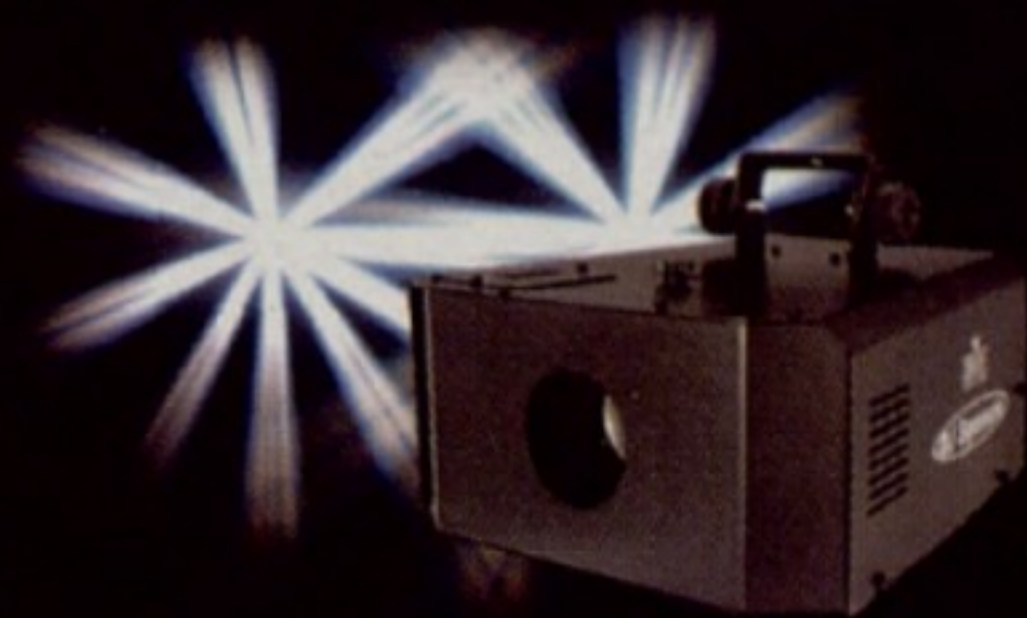
—E. Thomas, E.T.'s Music Machine



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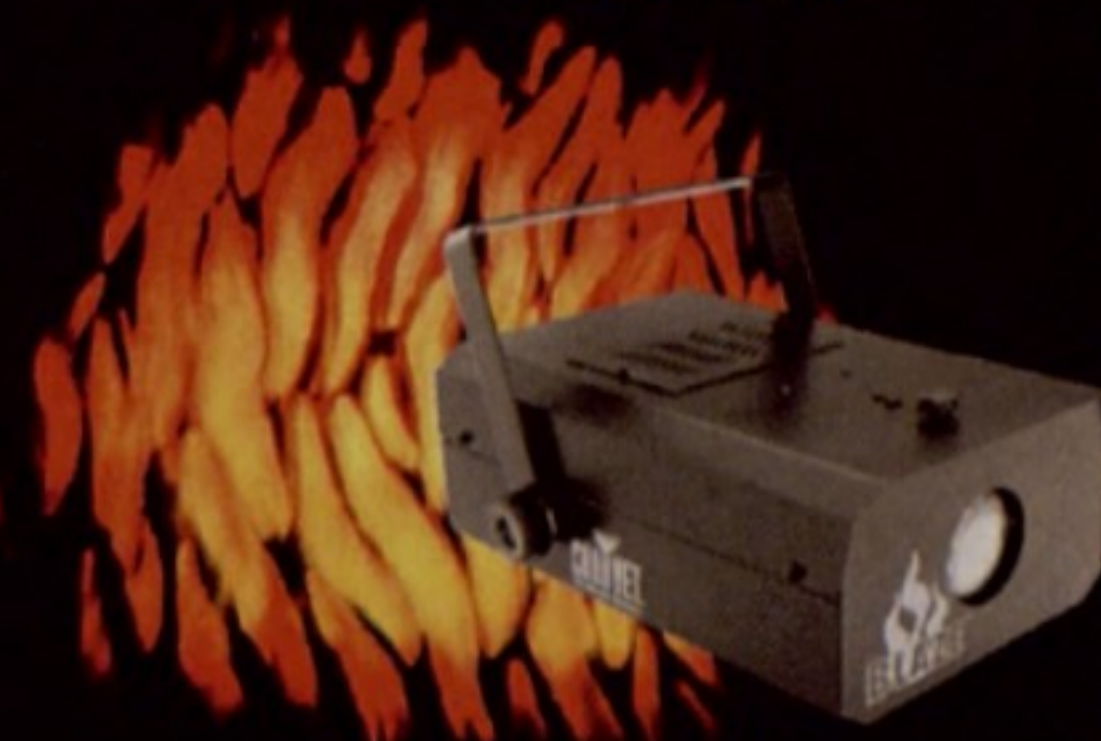
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## United for Greater Impact

Meteor Light and Sound Company of Madison, Alabama and KLS Technology Group of Livonia, Michigan have merged to form one new company: METEOR-KLS, Incorporated. Colin Hammond is CEO of the new company and John Leferman is Vice-President of New Products Procurement & Development, charged with overseeing day-to-day operations. Michael Burnett will remain as National Sales Manager, along with his office personnel and existing production staff. The new combination will be based at the existing Meteor facility in Madison.

Combining the strengths of the two corporate entities, METEOR-KLS Inc. promises to bring some exciting new lighting technology to the DJ market at a cost-effective price point. They'll be offering a wider range of lighting products, including brighter units with better lamp life and no duty cycles. Check out [www.meteor-usa.com](http://www.meteor-usa.com) or [www.kls-usa.com](http://www.kls-usa.com) for more info.

## GEMINI APPOINTS NEW SALES CHIEF

Gemini has welcomed Jeff Handis to their DJ product team, as he takes on the newly created position of Director of National Sales. Handis, a graduate of Boston University with a degree in marketing, has previously held a variety of sales management positions during an 11-year stint at Technics/Panasonic, and most recently served as National Sales Manager for Samsung Pro A/V. His 25 years of experience and savvy in various segments of the consumer electronics industry will be a valuable asset to the Gemini team.



JEFF HANDIS

Gemini ([www.geminidj.com](http://www.geminidj.com)) has passed the milestone of 30 years of service to the DJ community, and the addition of this new position is meant to help them continue and improve their tradition of bringing innovative, valuable tools to the DJ market.



Luxury limos are getting "flashier" than ever. Along with the latest audio/video entertainment and communications systems, stretch limousines are being outfitted with strobe lights, laser beams and an array of other club lighting effects. "The whole idea is to create a nightclub on wheels," said Jesse Lama Jr. of Royal Coach By Victor, an Anaheim, California business that customizes vehicles for limousine services, hotels and celebrities. "The passengers will be riding along, and the driver will suddenly turn on the effects and surprise them with a light show. Customers love it, especially the younger ones." Once a few limousine services began featuring light shows in their vehicles, others quickly hopped aboard the bandwagon. "This trend really started to take off about two years ago," reported Lama. "It's getting to the point where people expect to find club lighting inside a limo."

"Installing disco lighting in limousines is a big phenomenon today, and it's getting bigger," agreed Jason Sprenger of Light Bulbs Etc. (Orange, California), an American DJ dealer/installer who supplies Royal Coach By Victor with lighting for its limos. Typically, the effects will be positioned on the dividing wall between the driver's seat and passenger cabin. Check out [www.americandj.com](http://www.americandj.com) for more on their lighting products.

## ASSOCIATION OBSERVATIONS

### Meeting a Need in North Florida

For years, DJs in the North Florida area have been asking for a local association that could focus on issues in "its own back yard." That wish was finally fulfilled with the forming of the North Florida Professional DJ Association (NFPDJA) in July 2004. Meeting each Tuesday of the month, the association covers a broad range of educational topics (DJ technology, business issues, team-building ideas, etc.), while providing networking opportunities within and outside the DJ community. Special "Bridging the Gaps" meetings help members connect with other professionals (videographers, catering managers, photographers, etc.) to discuss responsibilities to mutual clients and to work on resolving "on-the-job conflicts" that may arise.

30 DJs and several other affiliate members were part of the NFPDJA as of press time. "There has been an extremely notable increase in referrals amongst members and the friendships, both personal and professional, have been a great thing to see develop," reports association President, David Hanscom. To find out more, visit the association's Web site at [www.nfprodja.com](http://www.nfprodja.com), or contact Hanscom at 904-230-4574.



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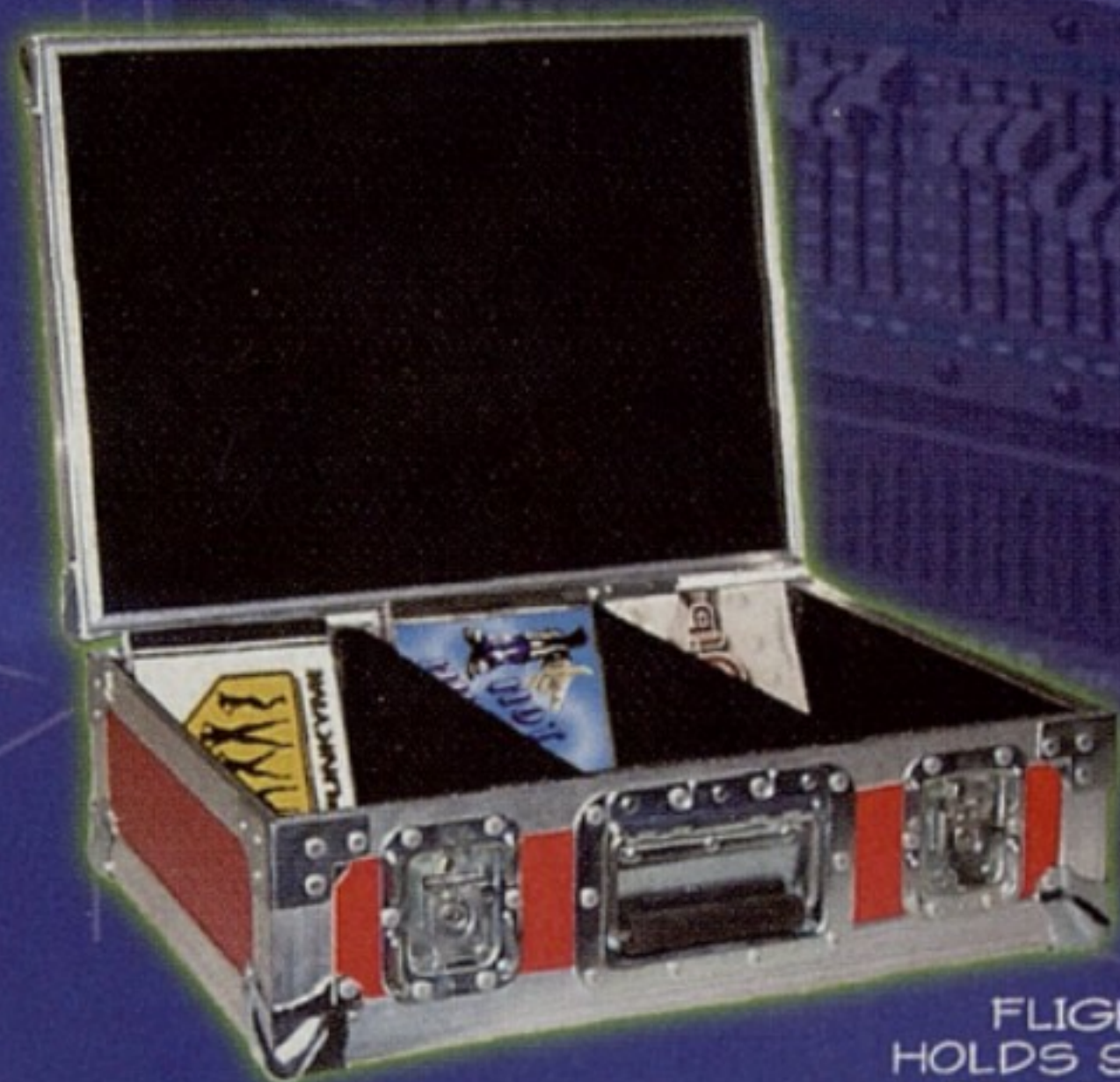


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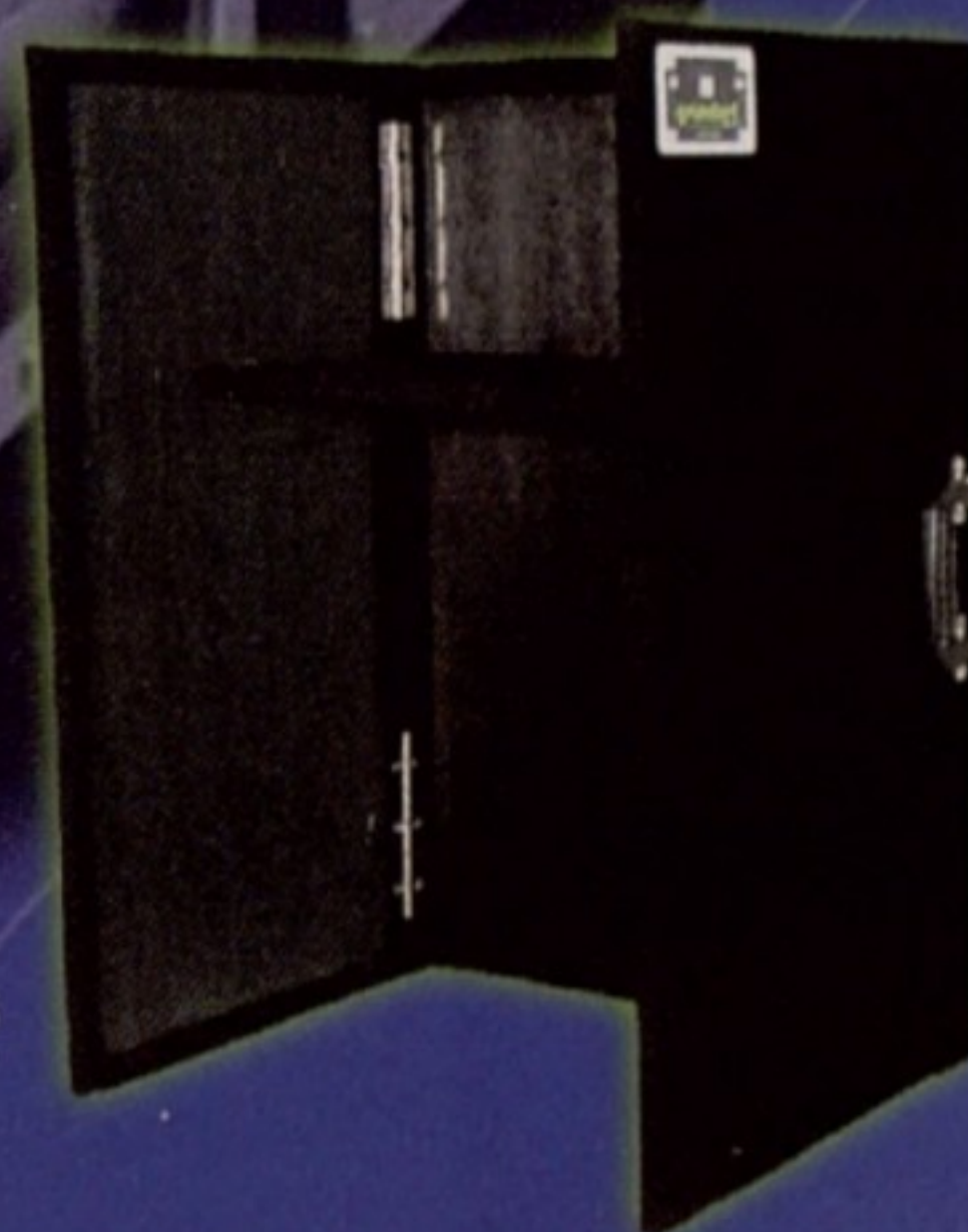
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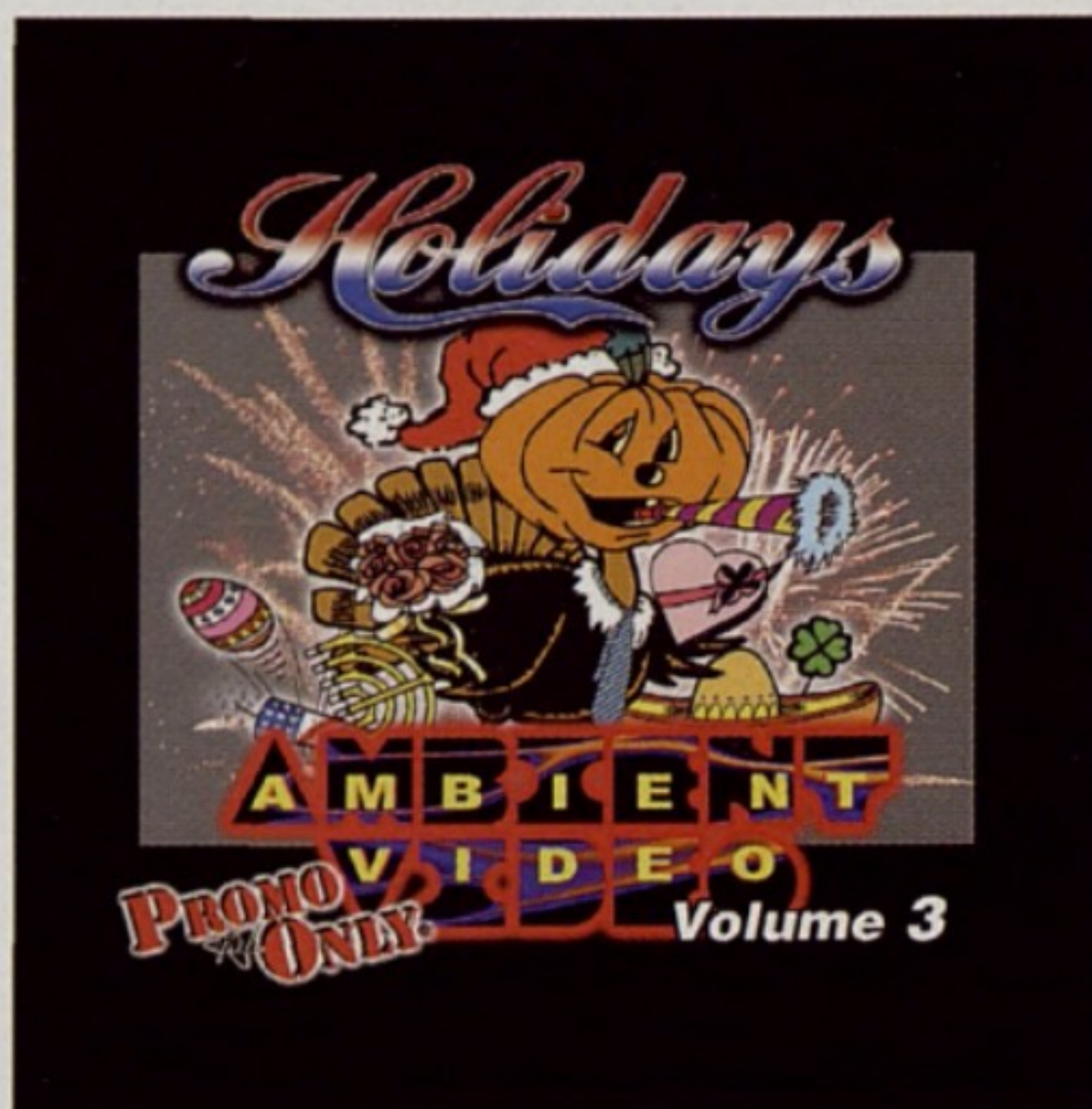
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## VIDEOS PROJECT

### HOLIDAY SPIRIT

Just before the 2004 winter holidays, Promo Only, Inc. announced the release of *Ambient Video Volume 3: Holidays*, a unique collection of 78 holiday-themed ambient videos. "You'll have all the holidays covered with this one collection," said Pete Werner, Promo Only's Vice President and Executive Program Director. Video loops contain vibe-generating material for everything from New Year's Day to the Fourth of July.

Many of the videos offered on Ambient Video 3 cater to DJs and VJs who use digital video mixers with popular Chromakey or Lumakey video features (similar to the green screen effects used in motion pictures). These functions make it easy to blend live footage with the ambient video to create eye-catching effects. You can find complete DVD listings at [www.promoonly.com](http://www.promoonly.com).



## SUCCESS

### IS IN THE CARDS



"DJs who hand out generic, off-the-shelf cards may be missing the boat," according to Brian Dowdle, a talented graphic designer who has worked in the DJ business for over a decade. "Being a successful DJ is all about generating excitement, good times and glitz, without going over the top. A good, professional business card should be the first step in showing the world that you understand this mission; I believe a good first impression means everything."

With this in mind, Dowdle started supplying custom business cards to DJs a little over a year ago. The cards are vivid, colorful and alive, but always tasteful. They feature bold, full-color graphics, and unique design treatments. "We've been serving a number of different DJs, but we don't do cookie-cutter cards. Each of our cards is unique," says Dowdle. Take a gander at Dowdle's work at his agency's Web site, [www.dowdledesign.com](http://www.dowdledesign.com).

Dowdle Design offers a full menu of graphic design services including: business cards, postcards, tri-fold brochures, custom design, logo creation, printing and shipping. For more information call 626-252-2720 or e-mail [brian@dowdledesign.com](mailto:brian@dowdledesign.com).

## DVD TURNTABLE VISUALIZES POP-SCI AWARD

The DVJ-X1 from Pioneer Electronics (USA) Inc. has been named as a recipient of a 2004 *Popular Science* "Best of What's New Award" in the Gadgets category. Each year, the editors of *Popular Science* review thousands of products in search of the Top 100 tech innovations. Product evaluations are based on several criteria, including: the significance of the innovation; the quality of the design and the finished product; the originality of thought; and the ambition and scope of the project. The winners are included in the magazine's December issue—the most widely read issue each year, since the birth of "Best of What's New" in 1987.

Four years in development, the DVJ-X1 required a team of over 40 engineers to develop. "To have the DVJ-X1 recognized among the most outstanding innovations seen this year, by such a highly regarded publication, is a great honor for Pioneer," said Karl Detken, Director of Product Planning, Pioneer Pro Audio/Video Group. For more information, go to [www.pioneerprodj.com](http://www.pioneerprodj.com). (See our review of the DVJ-X1 on page 22. —Ed.)



### GEAR BOOK 2005: SPEC CORRECTIONS

In the interest of providing you with the best possible information, we offer the following updates to the 2005 *Mobile Beat* Gear Book (December 2004):

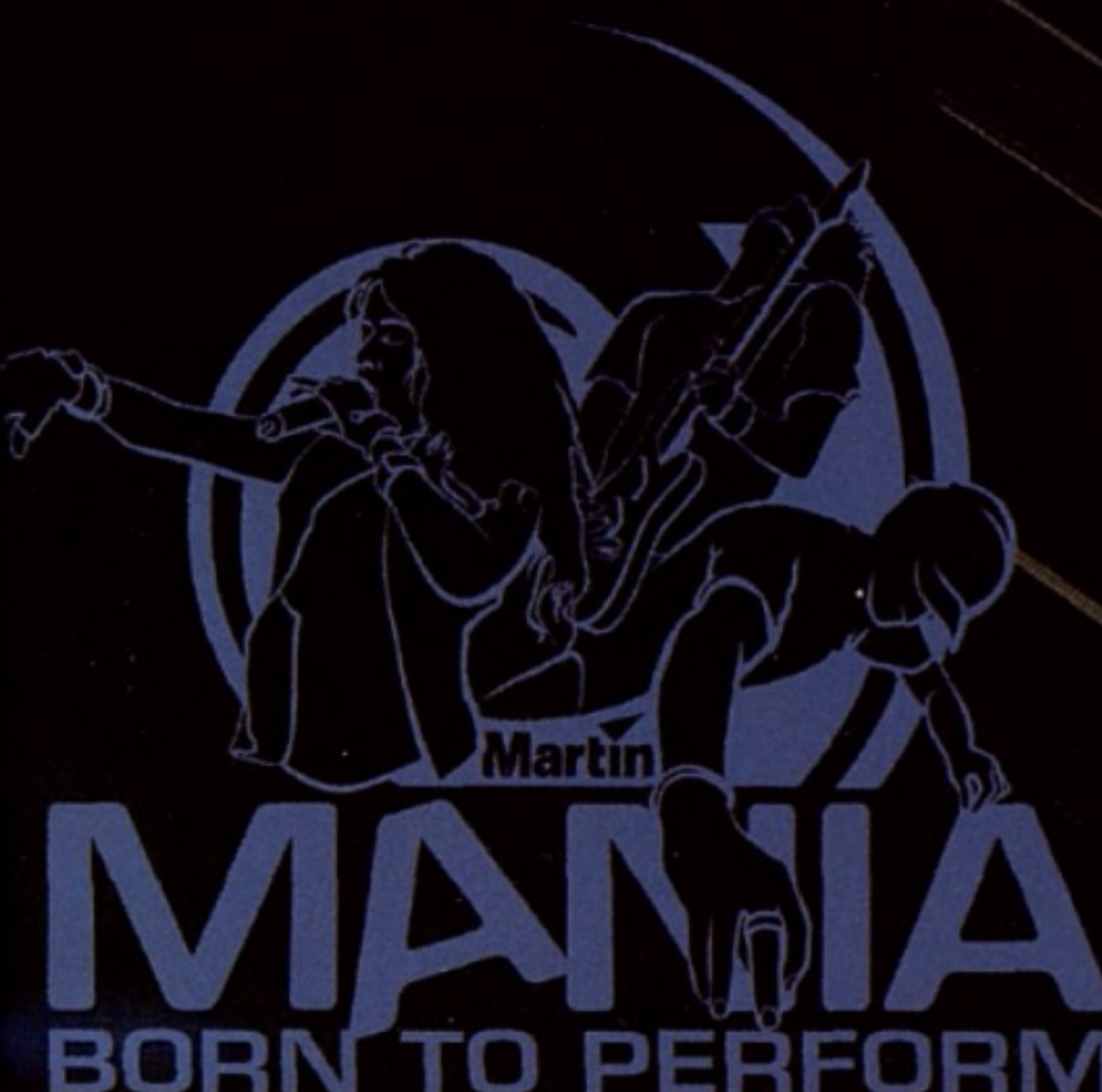
- Page 56, "Turntables" chart: For Numark's TTX turntable, the start time should be listed as *variable*, with a fastest setting of 0.25 seconds.
- Page 54, "Speakers" chart: Models from a discontinued line were inadvertently listed for Yamaha. Yamaha's latest DJ-oriented speakers are in the *BR* line. See *Mobile Beat's* January 2005 issue for a review of this series.



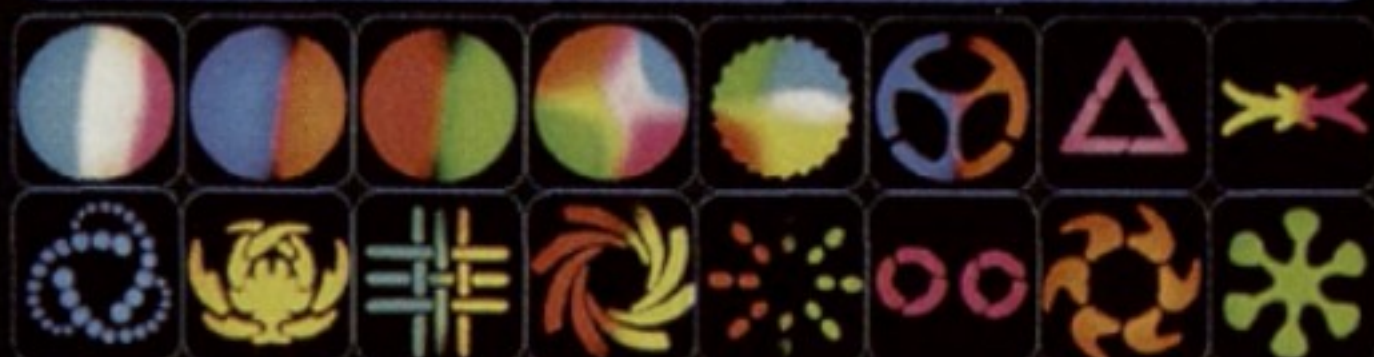
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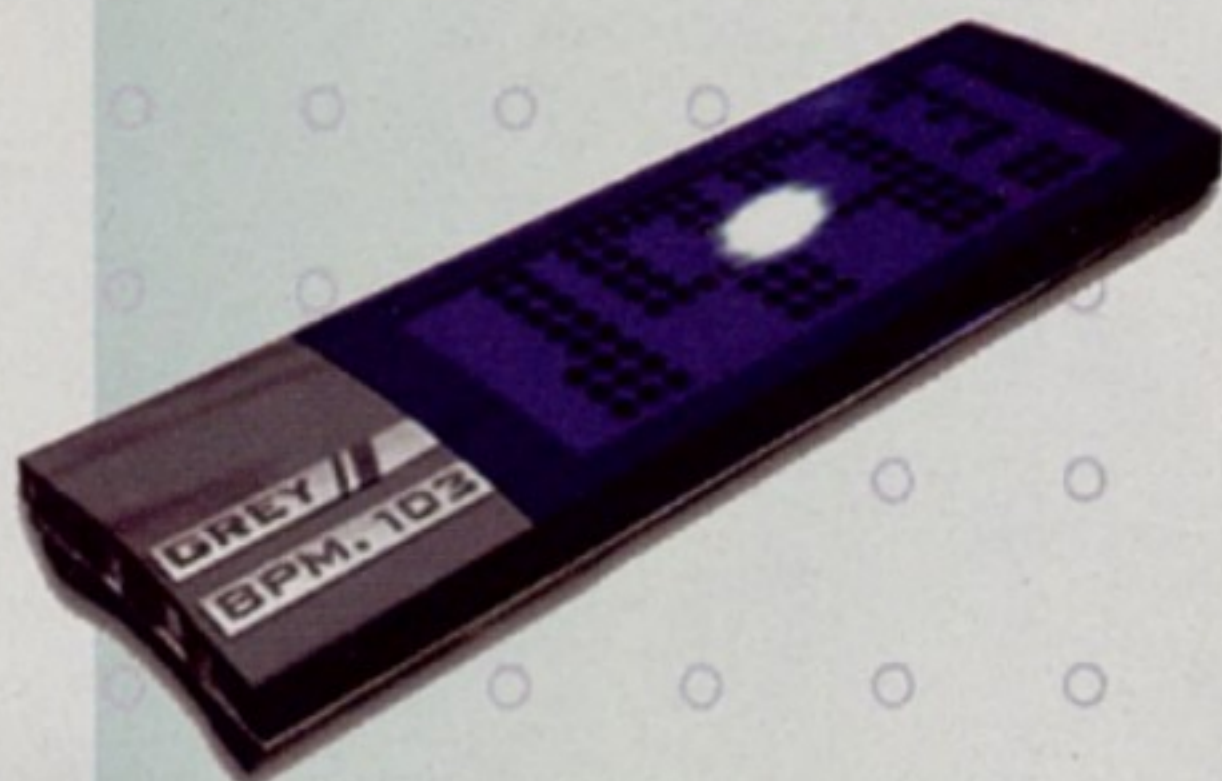
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## A NEW GREY HAS LANDED

The **BPM103** joins **Grey BPM's** BPM104 in response to DJs' demands for a less expensive but reliable beat-counter. The BPM103 delivers accurate BPM data within the range of 80-199 beats per minute. A typical acquisition time of two seconds provides information accurate to 0.1 BPM. Setting the unit up is as easy as plugging in your headphones—the unit plugs directly into your mixer's headphone output. The BPM103's large, 210-pixel, dot matrix LCD features a beat marker and cool blue backlighting for easy viewing from any angle. MSRP: \$79.95

Grey BPM • 280 Park St. • S. Melbourne, Victoria, Australia 3205  
Tel: 613-9686-3030 • Fax: 613-9686-3032 • [www.greybpm.com](http://www.greybpm.com)



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Looking for a louder headphone? **American Audio** has unveiled its new **HP 700 Headphones**. With 3500mW of audio power, they boast a wider dynamic range with great sounding highs and lows. Despite all the power, distortion has been minimized. Impedance is rated at 64Ω and sensitivity at 107dB (±3dB, SPL at 1kHz), while the frequency response is 5Hz-30kHz. The speaker driver unit is 57mm in diameter. A carrying bag, plus two screw-on stereo adapters (one right angle 1/4" and one straight 1/4") are provided. MSRP: \$89.95

American Audio • 4295 Charter St. • Los Angeles, CA 90058  
Tel: 323-582-2650 / 800-322-6337 • Fax: 323-582-2610 • [www.adjaudio.com](http://www.adjaudio.com)



## PLUG IN, DIGITALLY

Fresh from **Numark**, the **DXM01 USB 24-bit Digital DJ Mixer** sports a 10" tabletop design and includes two USB ports for direct computer connectivity—an industry first. Audio files can be played from a computer and mixed along with records, CDs, and microphone. The mixer offers pure sound, all-digital controls, and sub-bass synthesis with intensity control. Mixes can also be recorded back to a computer via USB. The DXM01 USB works seamlessly with compatible Windows and Mac audio software, and supports all audio file formats, including MP3, WMA and AIFF files. No software drivers are needed with Windows XP or Mac OS X. A USB cable is included. MSRP: \$350

Numark • 200 Scenic View Dr. • Cumberland, RI 02864  
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## PORTABLE MUSIC MUSCLE

The **SRM350** from **Mackie** promises studio-quality sound in a portable, **powered PA speaker**. This 2-way, bi-amplified unit includes Dynamic Bass Boost (a 70Hz band-pass filter that adjusts itself according to volume level), and Contour control, which adds bass and high-end—something DJs can use. A 165W LF amp and a 30W HF amp unite to produce 121dB peak output, within the 61Hz to 22kHz frequency range. Active electronics provide built-in equalization, phase alignment, crossover and protection circuitry. A combo mic/line input is included. All this is packed into a 32-pound unit. MSRP: \$699

Mackie Designs, Inc. • 16220 Wood-Red Rd. NE • Woodinville, WA 98072  
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04

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## VIDEO'S MISSING LINK

VocoPro has struck gold again with the **KJ-7800**, the world's first **KJ/DJ/VJ Mixer** with Crossfader Video Toggle (patent pending). KJs can now automatically select between video monitors displaying either CDG and DVD output, while simultaneously crossfading from one audio source to another. The Video Toggle is assignable to video outputs 1, 2 or 3 for use with full-scale karaoke systems. All the features of VocoPro's popular KJ-7000 are still present, including XLR mic inputs, key control, echo effects, XLR outputs and more. The KJ-7800 could open up new possibilities for entertainers who want to incorporate video accompaniment and control it without the need for three hands. MSRP: TBA

VocoPro • 1728 Curtiss Ct. • La Verne, CA 91750

Tel: 909-593-8893 / 800-678-5348 • Fax: 909-593-8890 • [www.vocopro.com](http://www.vocopro.com)

## KOOL KARAOKE TOOLS

You can now add guitar to your karaoke show with the help of **AUDIOstream® Karaoke's** new **Guitaraoke™** CDG discs. Performers simply play the guitar track using on-screen guitar chords and rhythm markings accompanied by music and vocal backing. Each Guitaraoke track has the guitar track removed. MSRP: \$24.95/disc - [www.audio-stream-karaoke.com/guitar](http://www.audio-stream-karaoke.com/guitar)

**Singing Coach™**, from **Carry-a-Tune Technologies**, uses computer-aided pitch-tracking and animated, on-screen vocal coaching to teach people how to sing in tune and on tempo—whether or not they can read music. The software displays the singer's pitch in a line above either a "sheet music" or "graphic" view of the song. It runs on PCs with Windows XP, ME and 2000. A headset mic and a selection of practice songs are included. MSRP: \$49.95 - [www.carryatune.com](http://www.carryatune.com)

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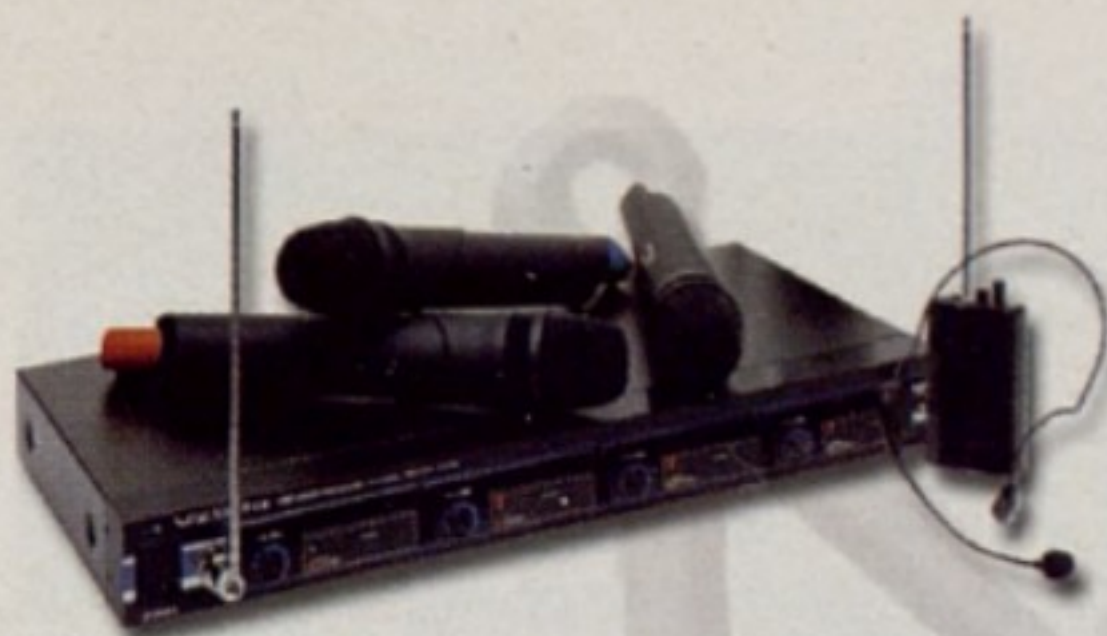
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## IT'S HOT | NEW PRODUCTS

### COOL LIGHTING NEWS

New in lighting and special effects...

**SnowMasters** ([www.snowmasters.com](http://www.snowmasters.com)) bills their award-winning **T-1600** as "the quietest evaporative snow machine in the world." It features DMX, wired remote, or stand-alone operation via a cycle timer. The controller sets the evaporation time by adjusting the size of the flakes. [1]

The **Unique**, a popular water-based hazer from **Look Solutions** ([www.looksolutions.com](http://www.looksolutions.com)), is now available in a mobile version, built into a flight case. It can be operated without taking it out of the case—just remove the lid and plug it in. [2]

**Martin's** ([www.martinpro.com](http://www.martinpro.com)) **Wizard effect light**, has been updated with a new set of gobo patterns and improved focus control. The new **Wizard Extreme** also boasts up to 20% more reflection from its parabolic mirrors. It features DMX, 80 beams, a 7-color wheel, a gobo wheel with 13 patterns and a separate shutter for fast strobing. [3]

The **Cosmos™ 2.0** from **CHAUVET** ([www.chauvetlighting.com](http://www.chauvetlighting.com)) is a bright (600W) rotating beam effect with two sets of interchangeable covers, letting you easily change from a dome to a chopper effect. 74 colored and 24 clear lenses send beams in every direction as the unit's dual spheres rotate 360° around their own axis and around the

axis of the base. [4]

Next-generation **Scan Tron 250** and **Roller Tron 250** models are now available from **American DJ** ([www.americandj.com](http://www.americandj.com)). Like the originals, the DMX effects easily convert from sweeping scanners to gobo/color changers by removing their X/Y mirror heads. Improvements include bright 250W lamps, better optics, new built-in shows, light-weight transformers, and no duty cycles. [5]

When it comes to solving unique lighting and audio problems, you can always count on **Colorado Sound N' Light** ([www.csnl.com](http://www.csnl.com)). For those who love the old but need the new, the **CSL 9-6 Converter** allows the current **American DJ Light Copilot controller** to

drive old **LightCraft packs**! The CSL package includes the converter unit, controller and a 9-pin/25-foot cable. [6]

Finally, the **Home Run (ME2400-1)** from **MBT Lighting and Sound** ([www.mbtlighting.com](http://www.mbtlighting.com)) uses two 300W lamps to project a unique effect that looks like 15 bats and 15 balls in synchronized motion. 15 clear lenses create the unusual, stark, white effect. Perfect for themed events or just to help people catch some spring fever! [7]



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## IT'S HOT | NEW PRODUCTS

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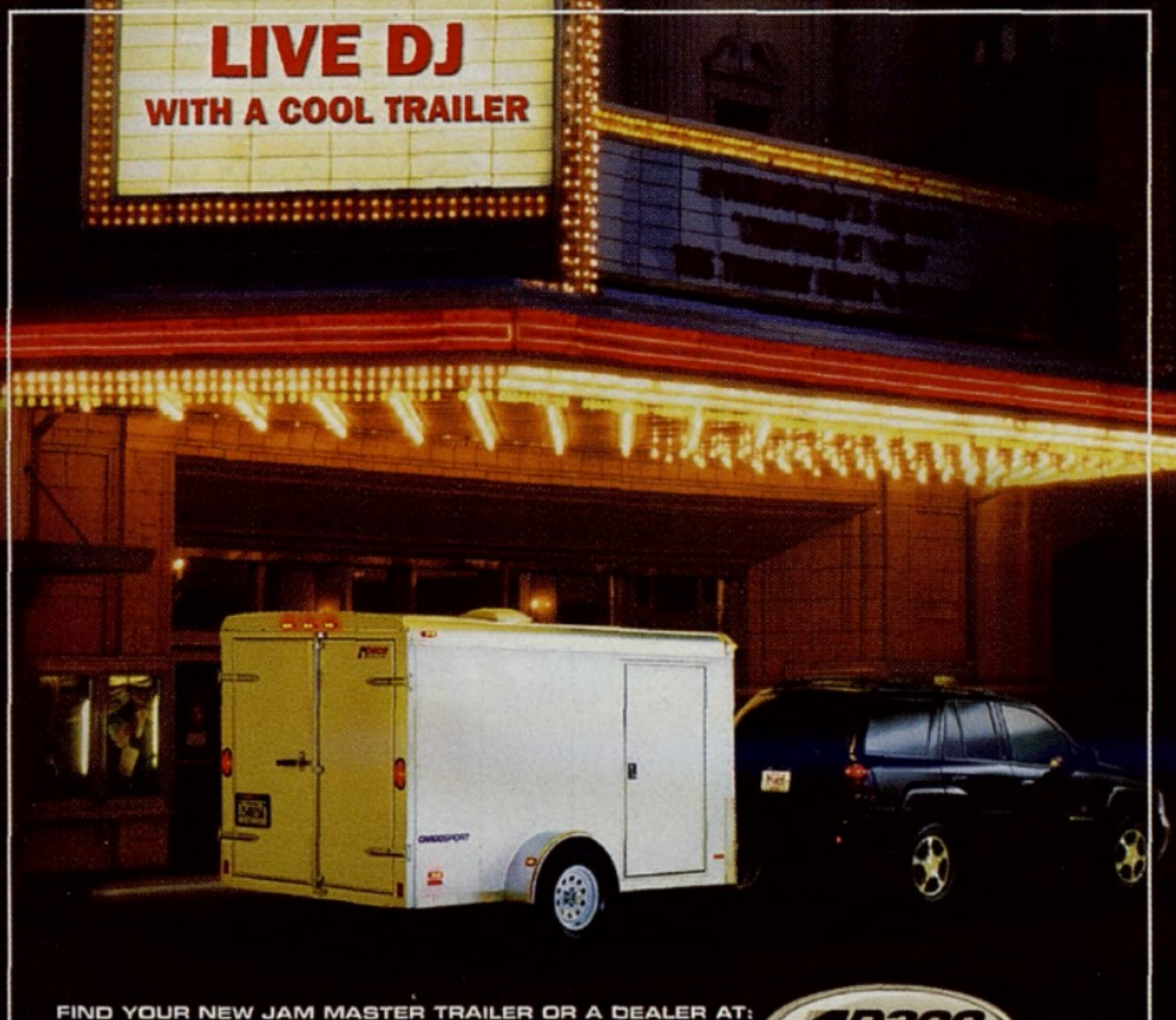
New from **Crate Audio** is the **TV100 Traveler PA** portable sound system. The TV100 is an expandable portable PA system that incorporates a CMX42FX mixer, a pair of PSM6P powered speakers, a microphone, cables, stands, and a rugged travel case. If you need a compact system for a remote location or a small room, or even a portable karaoke setup, the Traveler fits the bill.

The mixer features 4 XLR mic inputs, 2 stereo 1/4" inputs, 3-band EQ per channel, and 16 onboard digital effects. It also mounts securely on an included stand that features a swivel mount for easy access. Each powered speaker combines a 6.5" polypropylene woofer and dome tweeter with an 80W amp. MSRP: \$749.99

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(Saint Louis Music, Inc.)  
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Pioneer's DVJ-X1 opens up a portal to a whole new visual dimension

## Audio/Video



By R.A. Lindquist and Dan Walsh

**Y**ou've been dreaming about it for a long time: VJing. Not just pressing start on a DVD player and letting the latest popular dance video play while you take a break from mixing. No, your dream has been to actually have creative control over the playback of that video. And what better way to gain that control than by a time-tested method you can immediately relate to—the turntable?

Well, Pioneer has done it again. They've taken the technology that delivered the first truly life-like turntable experience with CDs—by way of their CDJ-1000—and built upon it to give DJs the same kind of tactile control over DVD video playback. The new unit is dubbed the DVJ-X1 and it is yet another groundbreaking advance for DJ performance.

### PIONEERING TECHNOLOGY

The first thing you'll notice when approaching the DVJ-X1 is its beefy size: like the CDJ-1000, it has the general look and feel of a full-sized, sturdy turntable. Upon closer examination, it is a bit taller than most turntables, allowing for the usual Pioneer front-loading mechanism. A slot for an SD memory card is also provided on the front.

On top, the dominating feature is, of course the eight-inch diameter jog dial interface familiar to CDJ-1000 users. While not technically a turntable, it digitally simulates turntable functionality. The center of the wheel contains an active circular LED display that tells you where you are on the loaded disk, with one revolution equivalent to 135 frames. It also gives visual feedback when using cue point and memory playback functions. The word "vinyl" lights up when the unit is in scratch mode. (Pretty straightforward information here; as high-tech as this unit is inside, the control surface is very intuitive.) In this mode, you not only get an authentic scratch sound from the digital audio source, you can scan the video frame by frame.

Pitch control is at your right hand. A big, grabbable tempo control is provided, along with a "panic button"—a tempo reset

button to bring the track immediately back to its actual speed. Above these, the master tempo button lets you change speed without changing pitch. Ranges of  $\pm 6$ , 10 and 16% are available at a tap of the tempo button, along with a "wide" setting for outrageous tempo/pitch changes.

Further up the right side are controls for setting the jog dial response. The jog mode button engages the turntable-style manipulation of audio and video, while hyper jog mode doubles the reaction speed when moving the platter—something analog turntables just can't do! Finally, in the upper right corner are knobs to fine tune the braking and start-up characteristics of the jog dial.

Big play/pause, cue, and track selection buttons appear to the left of the jog dial. Above them, we encountered one surprising control choice: a large forward/reverse toggle switch. This very cool function instantly changes the playback direction and the large switch makes performance easy. Our only worry was that the lever protrudes so far above the top panel and is just close enough to the platter to be in danger of an unintended direction change in mid-mix. A minor issue, to be sure, but one worth noting.

The section above the platter is taken up mostly by the unit's hot cue programming/storage buttons, presented in Pioneer's familiar, easy-access layout. Additionally, you'll find a four-way screen navigation button similar to what you'd find on a DVD player remote control. Three hot cue points or loops can be saved per disc, and the SD card lets you save thousands of cue and loop points for all the DVDs and CDs that you play, making it possible to take your settings, as well as your discs to another DVJ-X1.

You can keep track of playback with the tilted LED panel across the top of the unit. Time, cue and loop points, tempo, and pitch adjustments, plus DVD info, such as track, title, and chapter numbers appear there. Another extremely helpful display feature is a dot matrix display (50 x 7 dots) that displays either text titles or a WAVE display, which gives you a visual representation of the peaks and valleys contained on a track. Again, another feature that gives you an edge over regular vinyl, as well as most CD players when



# Dream Machine



*"Video adds a new dimension to every performance concept you've used in CD mixing."*

anticipating changes in your mix.

The back panel of the DVJ-X1 offers all the audio and video connections you're likely to need, including: stereo RCA audio outputs; BNC composite and component video outputs; S-Video output (preview/master); sync input; and a digital audio output (coaxial). An RCA video preview output is also provided. You'll also find a mode switch that lets you disable the DJ functions (like the jog dial features) and run the unit more like a regular DVD/CD player.

## SCRATCHING IS JUST PART OF THE STORY

With the DVJ-X1, mixing video is just as easy as mixing audio—with an exciting new dimension. Using the unit's four pitch/speed ranges, you can dial in the exact speed you want, making it possible to beat-mix music videos just as you would CDs. While it would be optimal to have two DVJ-X1s, the sweeping tempo control makes it possible to match the unit's speed with a video playing on a standard DVD player (assuming the BPMs are in the ballpark). For a stark effect, you can select the widest range—which varies the speed from fast forward to a grinding halt.

Video adds a new dimension to every performance concept you've used in CD mixing. For example, consider the use of the cue button. We've all found ourselves at times punching it repeatedly to emphasize a particular beat before releasing the track to go on its merry way. On the DVJ-X1, when you push the play/pause button and hit cue—the screen will go dark. Press cue again, and the audio/video starts up at the point it was paused. Voilà—hitting the button repeatedly creates a neat strobe effect.

As mentioned above, you can intuitively record up to three hot cue points. When you select a cue point on replay, the program jumps to that point. Again, applying this concept to video, you get something completely different than what you can do with your living room DVD player. The DVJ-X1 takes you smoothly back to your programmed point, making it possible to extend and manipulate the raw video material to your creative heart's content. The unit's seamless looping function also smoothly alters the video in a similar way. When it

comes to creative video playback, also keep in mind that the DVJ-X1 supports multiple viewing angles, as well as widescreen and other aspect ratios.

## SHEDDING A NEW LIGHT ON DJ PERFORMANCE

Overall, the DVJ-X1 is an extremely well conceived and well-built player, perfect for use in clubs and for DJs playing higher-end mitzvahs and school events. It's also a perfect tool for videographers looking to add some additional effects to their productions.

For really creative DJs, it provides a way to add a unique video component to their shows. For example, a music video can be created on the fly. Select a video segment from an old movie or TV show, and project it during a dance set. With the DVJ-X1, you can isolate a segment (using the looping feature) and set it to the music background. For example, we took a segment from one of the Mr. Bean movies that showed him simply walking into a department store. Using the loop, speed and reverse capabilities of the DVJ-X1, we were able to make it appear that he was doing a rather nerdy dance step to the music. (Hey, the DVD was lying around—what can we say?)

The DVJ-X1 contains cutting edge technology, so obviously this doesn't come cheaply. The listed MSRP for this unit is \$3,999, with street prices dipping below the \$3,000 mark. This kind of investment certainly takes some serious consideration for most DJs. If you are looking to enter a whole new realm of audio/video creativity, then consider the DVJ-X1 as a prime vehicle to take you there. •

Pioneer Electronics (USA), Inc. • 2265 E. 220<sup>th</sup> St.  
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# Dual CDP Elevates MP3 Activity



*Denon's DN-D6000 Dual CD/MP3 Player makes computerless MP3 DJing more enticing*

By Jammin' Jim Kerins

**A**s technology marches relentlessly forward, I find myself asking, "Do I have to jump into a completely new platform to continue meeting my DJ needs? Or, can tried-and-true technology evolve to incorporate desirable new functionality, while retaining a familiar, time-tested feel?" For instance, when compared to using standard CD players, switching to a computer-based system might seem tempting. In my opinion, however, until someone comes up with a hardware interface that is as responsive as a traditional CD player, there is still plenty of room in the DJ universe for CD players—especially when they incorporate some of the key new features of software-based systems. Plus, the last time I checked, my computer was still making me say lots of bad words and was still crashing. If you think the crowd's reaction is bad when a CD skips, just imagine what could happen when your computer-based DJ system quits in the middle of the wedding.

A major technological shortcoming of most dual CD players is the inability to play MP3 audio and display ID tag information. A newer CDP should also be able to not only play MP3s but affect them in ways that have previously been unavailable in hardware-based solutions.

Enter Denon's new DN-D6000, their latest entry in the dual-CDP field in which they've been a long-time leader. With this worthy successor of the popular DN-2600F, Denon has taken another step in CD player evolution, making it possible to use MP3s in just about every way that regular CD tracks are utilized—plus some other ways

that they can't be. Denon's CD players have always been known for their rugged construction and durability. Are these new technological advances and refinements enough to keep Denon ahead of the pack? We shall see.

## OUT OF THE BOX

With robust, all-metal construction, easy to read graphics and a bright LED display, along with feel-oh-so-good buttons and dials, I was instantly at home. After applying some AC, the slot-loading drawers quickly inhaled my discs, automatically cued up the tracks, and calculated the BPMs. With instant start, the tunes were immediately spinning, and I put the machine through all of the normal paces. I tested out the track search, cue point settings, tempo adjustment with key control, and the other standard features. All were easily executed by the Denon unit.

For those times when you really want to mix it up, the 6000 provides four built-in effects to get your groove on, including flanger, filter/cut, echo, and a Denon exclusive, echo/loop. All of these effects are tweakable, usable, and sound great. These high quality, easy-to-master features will inspire experimentation and help you build your mixing style. The player also includes a bounty of turntable effects for "vinylizing" your digital audio, including drag-start, brake, and reverse. The slick 70-mm scratch disc, although small, has a nice feel for manipulating all of the platter functions, and holds down triple duty as a scratch, scan and frame search control. You can even customize the mini turntable slip mats with your own logo. Won't the girls be impressed?



# THE SOLID SCIENCE BEHIND OUR SRM450's SUPERIOR SOUND.

**Five years ago,** when Mackie introduced our SRM450 Active 2-Way Loudspeaker, we knew we'd designed something pretty special... But we had no idea we were re-defining the small PA market forever. Here's a crash course on the science that still makes the SRM450 the most powerful and accurate loudspeaker in its class, five years running.

## Wide Dispersion

Ever been to a show where the music sounds great in front, but craps out once you get to the back or sides of the room? We have, and that's why we gave the SRM450 a multi-cell horn throat aperture. Sure, it's hard to say, but what it does is allow for much wider and more even dispersion of high and mid frequencies—so the wallflowers get the same great listening experience as those brave souls up front.

## Timing Is Everything

In most loudspeakers, the compression driver that reproduces mid- and high-frequencies is located deep inside the enclosure, while the low-frequency driver is much closer to the front of the enclosure. With this setup, bass arrives at listeners' ears sooner than treble, muddying the sound. We remedied these unfortunate laws of physics with high-zoot electronics like Linkwitz-Reilly 24dB-per-octave crossover circuits inside the SRM450, which allow precise alignment among the system components with zero signal degradation. This same electronic system also solves phasing problems, giving

you great imaging and definition without the muddy artifacts found in other models.

## Enclosure Design

Anyone with a factory can build a box and stick some speakers in it (and that's just what many do). But low-frequency transducers in square boxes can create resonances that reflect off the rear wall and pass through the woofer cone—out

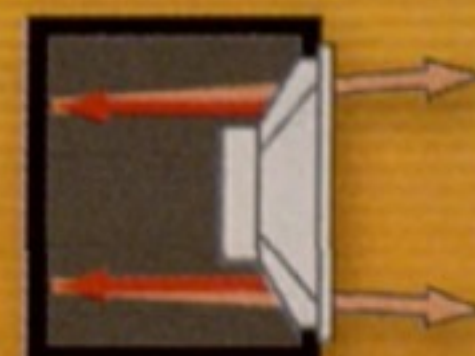
of phase, and ready to mess up your sound.

The SRM450 enclosure is an asymmetrical monocoque design with no parallel surfaces, causing mid and high frequency resonances to be reflected at angles into internal damping materials, instead of interfering with the woofer doing its thing.

## Built-in FR Series Power Amplification

Let's face it, 99 percent of the time, compact PA speakers are cranked to the max. That's why the SRM450's beefy internal 400-watt amplifier section features dual FR series amps—one for each driver—both designed for extreme output. The amp section is built around a huge toroidal transformer (pictured at right), massive storage capacitors, and state-of-the-art output transistors, all adding up to superior sound you can depend on, night after night.

**Wanna learn more? Visit [www.mackie.com](http://www.mackie.com) or your local dealer for the lowdown on the SRM450 Active 2-Way Loudspeaker.**



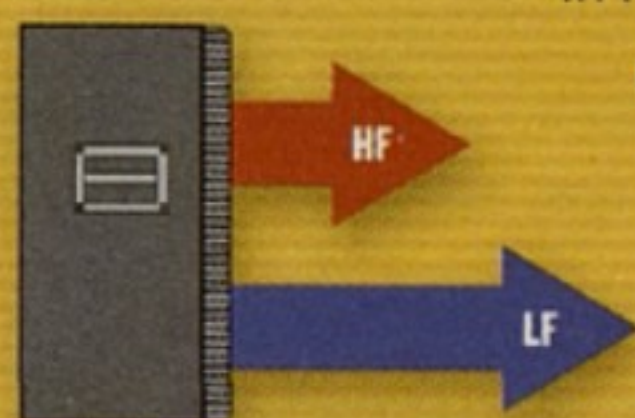
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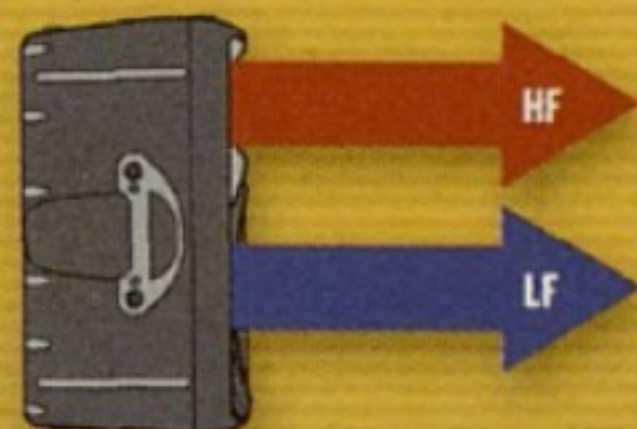
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Great dispersion and superior time alignment technology—the hallmarks of SRM450.



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Mackie SRM450





## START ME UP

With the hot start keys, it's easy to set two instant hot starts from any point on the disc. These controls also work as stutter starts and can also be looped. The B point can be trimmed down to a single frame. For the club DJ within you, the DN-D6000 lets you record high-quality samples, up to 15 seconds long. Grabbing samples is quick, and they can be looped or reversed, with variable volume and pitch. This unit is a veritable tweaker's paradise.

Or, for the hands-off approach, a handy relay-play function will alternate playback between the two decks while you take advantage of the wedding buffet. And how about this: "power-on-play," a great feature for the technologically challenged, i.e., bar owners and banquet managers. With power-on-play activated, as soon as the CD player is switched on it begins to play (duh). If they could only remember to turn it on.

From gig to gig, of course, your play list is repetitive, and you are always performing the same monotonous tasks, from setting tempos to cueing tracks. Now, with 1000 memory points, this machine automatically takes care of all of those boring tasks.

Spending some quality time with the DN-D6000 certainly reveals its quality heritage, as the machine responds instantly and is easy to master with minimal attention paid to the manual.

## BELOW THE SURFACE

Digging a little further into the unit reveals a great customizable preset palette. This allows personalization of over a dozen parameters, including pitch range, display settings, and a whole host of other goodies that you can use to really make this rig your own. Along with normal audio output connectors, a constant digital output (44.1kHz) is available when using all of the functions. In the past, getting a digital signal was not always possible while using the CD player's various functions. Fader-start capability is also at the ready. A 20-second shockproof playback memory (for standard CDs; see below for more on how this relates to MP3s) protects the flow of your mix from disruption. And the DN-D6000 provides an insurance policy against the future with software upgradeability via CD-ROM. These items round out a great feature set—but wait, there's more...

## MP3 ME

Let's be realistic: we all have hundreds, if not thousands of MP3s, and until recently, it has been a challenge to manage and play them, and nearly impossible to mix and manipulate them like regular CD tracks. This is where the DN-D6000 really shines. Eager to exploit the CD player's MP3 possibilities, I loaded the machine with an MP3 disc containing over 120 songs, and within moments they were ready to search and play. The unit's ability to present title, artist, and album info for all of the tracks, via its bright dot matrix display, makes dealing with MP3s on CDs realistic. A handy file search system makes alphabetically locating tracks quick and simple. (Note: The DN-D6000 supports CD TEXT discs, as well as



MP3 tags) Just imagine: If you're used to carrying around thousands of CDs, you can now carry around perhaps 50 or 100. That's very cool, especially for mobile jocks.

## INNOVATIVE MEDIA MANIPULATION

Taking music management a step further, Denon's engineers creatively solved a problem that arises when you squeeze your music library onto just a few CDs: back-to-back playback of tracks on the same CD. The solution is called the "next track" button. This ingeniously lets you search the CD while it's already playing, and enables an instant seamless cross-fade to any track on the same disc. The way it automatically crossfades is adjustable. This simple yet innovative feature works well, and will save a lot of real world mixing headaches with track-packed discs.

Applying all of the other effects and features of the DN-D6000 to MP3s was seamless and easy. The audio effects, hot starts, looping, BPM counter, sampling, and pitch control were all available and sounded great with the MP3s. The shock memory is even increased up to 100 seconds while playing this format. The DN-D6000 supports MP3s encoded in CBR and VBR from 32 to 320 kbps. (Depending on the encoding rate of your files, there are a few minor limitations in terms of the unit's performance. These are noted in the manual and are mostly limited to search speed, memory function, and few other minor issues.)

For me, this machine—with its ability to handle MP3s without the need for an expensive yet fragile computer—could be just the ticket to access the power and ease of the pervasive MP3 format. It's a piece of hardware that delivers great performance along with intuitive operation.

Go to [www.denondj.com](http://www.denondj.com) for more information on the DN-D6000, as well as some great product demos, downloads, and other cool DJ features. •

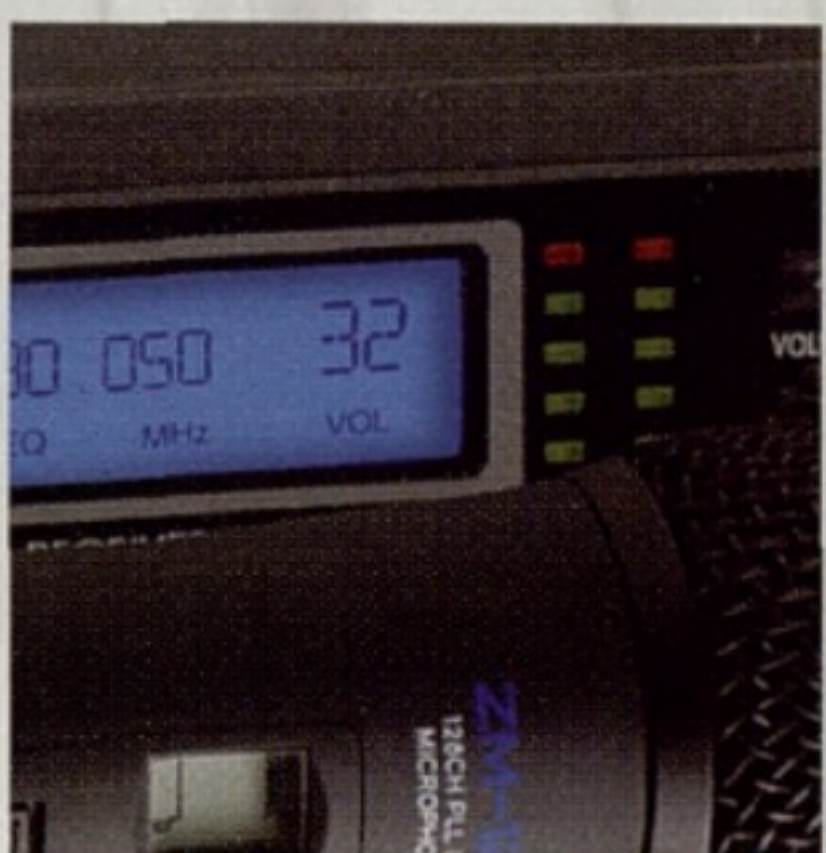
*If you've got questions, comments, or want to donate your old, outdated Macintosh amplifiers, e-mail Jammin' Jim [atjkerins@rochester.rr.com](mailto:atjkerins@rochester.rr.com).*

Denon DN-D6000 • MSRP: \$1,099

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# Re-designed



Gemini is now in its 30th year and during that time we have been the preferred choice for DJ's, period.

Since 1974 when Gemini began, DJ's across the globe have been using our products as a prominent component in their equipment. Whether you are trying to be the next superstar dj or just entertaining the party, Gemini's presence has been solid from day 1.

How has this been done?.....simple, by listening to what DJ's want and offering them product at a price that's affordable. This year Gemini will release over 50 new products for the DJ from CD players and Mixers right through to ABS speakers and Wireless Mic systems.

Be part of a proven record and stock up on Gemini today.

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If you are like most of us, you started out in this whole DJ thing pretty small. Someone knew you liked music and had a good stereo and asked you to play CDs (or vinyl if you are my age). That party led to another and next thing you knew you were buying a "real" sound system with a mixer and a dual CD player. Eventually you got some subs and maybe a wireless mic. Maybe that's where you ended up and you've been doing small to mid-sized gigs ever since. Or perhaps you expanded and bought multiple systems, hired some DJs and started doing multiple gigs every weekend.

But one of the truisms of the entertainment biz is that DJs tend to do the smaller gigs. As the venue or crowd gets bigger, the folks that get hired are *sound companies* that might provide DJ services as part of a package. Or maybe an agent or event planner hires you and a sound company to put the whole thing together. While it may seem very tempting to try to make that move, running a sound company is a whole different thing than being a Mobile DJ. Yeah, signal flow is signal flow but there is a lot more to it than just adding speakers and power and firing the thing up.

In spite of that word of caution, however, there are definitely some steps you can take to enable your company to handle bigger gigs. When it comes down to going big, we are basically talking about coverage—and that means more than just more power.

#### LEVELING THINGS OUT

The first time I took a big general PA gig for a large holiday boutique (involving background music and mics for announcements) it was a total nightmare. That was because I didn't understand the nature of the gig: that it was all about coverage. (This is what happens when you don't get advanced info on the gig.)

I got to the venue, looked for the stage and only found a platform off to the side of a gigantic warehouse filled with vendors selling holiday cra...I mean items. I needed to cover the entire area at a volume level that would provide a kind of festive air without being too loud for potential buyers and sellers to talk to each other. The system was also needed to broadcast announcements from time to time with enough volume and intelligibility to make sense. I had a small mixer, a couple of mics, a couple of full-range, two-way mains, and a couple of small wedges. What I needed was a multiple-zone system with delays and sound coming from enough sources for even, low-volume coverage throughout the room. Truth is, it was not a gig for a DJ or even a small sound company, but with a combination of creativity, very long speaker cables and pure moxie, we got through it and even got asked back (one of the few gigs I've politely turned down).

But enough about my nightmares. What do you need to know to go big?

*You just got the call for that big gig. It pays well, is prestigious and could take your business to the next level.*



*The question is:  
Can you  
handle it?*

By Bill Evans

## **Sometimes Size Does Matter: What You Need for the Big Gigs**



# MATRIX 2000

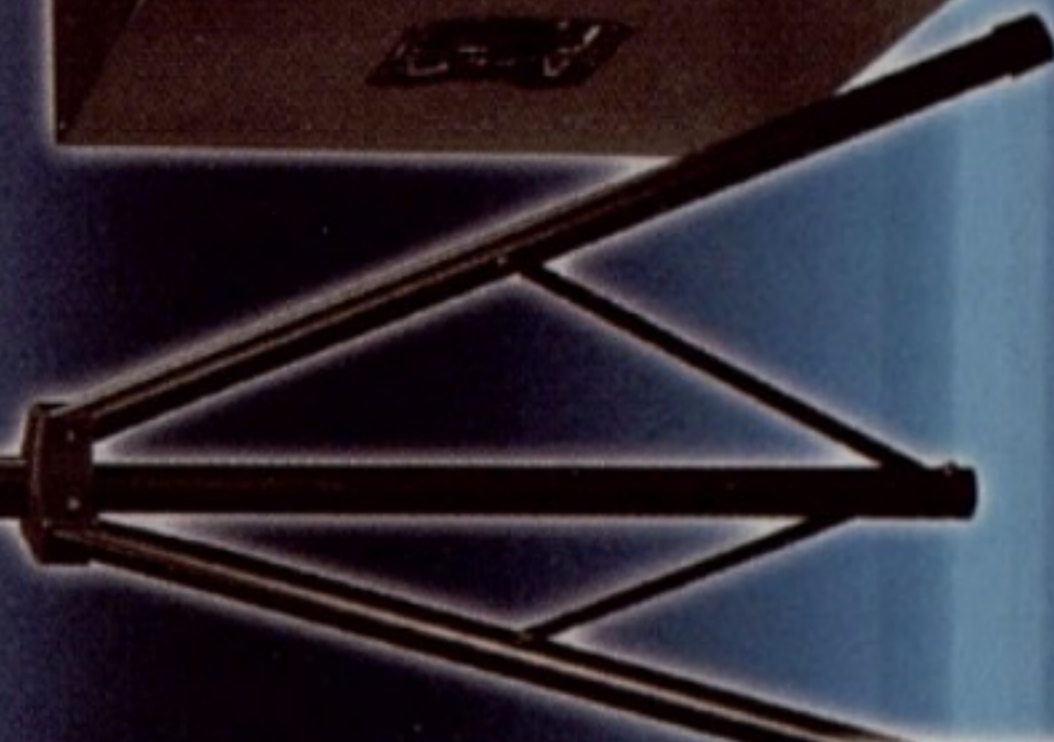


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## GOTCHA COVERED

The big thing you have going for you these days is that the huge increase in the number of powered speaker options makes putting together "scalable" systems much simpler from both technical and logistic points of view. If your current system is made up of decent-sized top boxes and a couple of subs, you might want to think about adding a couple of more top boxes when it is time to add to the system. If you place your subs right and they are sufficiently powered, you can cover a lot of space, especially for a low-volume gig.

But before you start just adding speakers, take a moment to consider some basic physics. Sound travels at about 1,100 feet per second at sea level (that's "about" because humidity and temperature figure into the speed as well). That means that if your extra speakers are further than about 1,000 feet from your "mains" you will need to delay the mains so that sound from both sources arrives at the listener at the same time. You can do all of this with a good system processor like a dbx DriveRack and enough knowledge to actually set the delays. Some units will set them for you based on distance.

When it comes to even coverage, the current rage in sound reinforcement is the "line array"—and with good reason. A line array is a number of horizontally oriented speakers arranged in a vertical stack. The group is often curved and can be ground-stacked, but more often ends up being "flown" from above the stage. Without getting too far into the physics (which I only partially understand), arranging speaker elements like this allows you to "steer" the sound, guiding it to the audience and away from reflective surfaces like walls and ceilings that can muck up the overall sound. Arrays are also great for long-throw applications because, where a typical speaker system will show a 6dB decrease in output every time the distance from the source to the listener doubles, a line array falls only 3dB for every distance doubling. So, for example, if you are running the system at 100dB at 1 meter it falls to 94dB at 2 meters, 88dB at 4 meters, 82dB at 8 meters, etc. So at the back of a 30-meter deep room your output is down to 68dB. So, to get a comfy 85dB at the back of the room, you need to start with closer to 115dB at 1 meter. Not only is this very loud up front, it takes a lot more power to get those extra 15dB. With a line array, that 30-meter

back of the house is still at about 82dB. Big difference.

While line arrays are very pricey right now, there are some self-powered systems from companies like Dynacord and DAS, as well as passive systems from TCS and others, that are bringing the price down to where a decent-sized company can actually afford to buy one. Line arrays can also bridge the gap between bigger gigs that demand broad coverage and ones that simply call for pure volume.

## PUTTING THE HAMMER DOWN

For some big gigs, it's not about coverage at a reasonable volume—it's all about total brute force. One typical application of this concept is at hip-hop shows. (*See sidebar for an important note on volume levels.*)

The biggest mistake that most DJs make when going for a bigger, louder system is simply adding more or larger cabinets—usually of the same music-store brand they had before. This stuff can work fine for smaller gigs and is fine as a starting point. But when it comes to really high SPL and good quality, it is time to go pro. And that does not just mean brands, it means models as well.

I recently did a gig out in the wilds of northern Arizona that involved two days of bands and a DJ each night for a teen party. We waited for the DJ to give us a stereo output so we could patch him into the main system, but he insisted that his mid-level music-store-brand speakers and insufficient, no-name power amp "sounded way better." He could have patched into a system comprised of equipment from Allen & Heath, JBL, EV, Ashly, Crown, Crest and QSC that would have run him \$1,000 a day to rent with an engineer—but he opted for his own system. It sounded like crap. Go figure.

When it comes to big and loud, there are plenty of good pro options—too many to get into without leaving someone worthy out of the list—but suffice it to say that pro gear carries a pro price tag. And if you are going to get bigger speakers you are going to need speaker processors or at least good crossovers and plenty of power. Please, don't cheap out when it comes to power. Underpowered speakers not only sound bad, but they can be damaged by an insufficient amp that's straining to drive them. When it comes to what to buy, your best shot is to look at mid-sized sound companies and see what they are using. The "Showtime"

listings in *FOH* (*Front of House*) or the "Soundcheck" section of *Pro Sound News* are good places to start looking for this kind of info.

Above all, if you are going to build a bigger system, get yourself some knowledge about how sound systems work. There are lots of classes and books available to help you get started. (Beware of the Web: while it offers some good sources—like The LAB at [www.prosoundweb.com/forums/](http://www.prosoundweb.com/forums/)—there is an awful lot of unedited misinformation out there.) If you do it right, you could find yourself running a sound company. Who knows, you might end up being the one hiring the extra DJs and taking a cut, rather than just the DJ being hired and giving up a percentage. •

*Bill Evans is the editorial director for Front of House and Pro Lights and Staging News. He has been writing about music technology since the mid '80s.*

## THE BIG, THE LOUD AND THE UGLY

When considering taking on big, bad, loud shows, keep this in mind: You CAN get sued if someone's hearing is damaged at a gig—especially if you are providing and running the system. I know sound guys who have gotten into physical altercations with managers and performers when they refused to turn the system up any louder, even when the level was already 110dB at the mix position. For comparison purposes, OSHA regulations call for no more than 30 minutes of exposure at 110dB before there is the possibility of permanent hearing damage. (Keep in mind that this refers to "regular," occupational noise, not even taking into account sudden volume spikes!) Another case in point: I recently reviewed a set of small speakers that I liked a lot...and that had a warning sticker on the back saying they were capable of 120dB. The bottom line is, it's not worth following anyone's cries to "turn it up, dude," if it means you end up in court because someone later decided that their hearing was damaged.





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# The INS and OUTS and UPS and SNAMOD of Huge Inflatables



DON'T JUST **BOUNCE**  
INTO THE **GAME UNPREPARED...**  
ENTER THE INFLATABLE  
ARENA COMPLETELY **PUMPED UP**  
AND **READY!**



By Jeff Johnson, with Dan Walsh

**H**ow many times have you been to a county fair or other local festival and seen those big yellow inflatables full of kids bouncing around having the time of their lives? Have you wondered how you could offer that same kind of fun at your outdoor DJ gigs? If you've ever considered adding inflatables to your entertainment arsenal, read on for some key things to think about before taking the plunge, along with some great ideas on how to do it the right way.

## Initial Inflation Considerations

Before buying an inflatable unit, you have to make sure that you'll be able to make it worth the investment. Many areas are already saturated with rental companies offering them at very cheap daily rates. To find out what the competition is like, just look under rentals in your local phone book.

As far as large add-ons go, inflatables are relatively inexpensive overall, and there are dozens of different options to choose from. The real issue is making money. I was a bit disappointed to find

out that bounce castles rent out in my area for only \$100-\$150 for an afternoon. Prices vary from state to state; I've heard about rentals for as low as \$75 for some events. (That was in California, in case you're wondering.) This is not the case, however, with larger units such as obstacle courses, giant slides, Velcro runs and others. Another important consideration is the cost of insurance for the unit. Not only does this figure into the overall cost of running the inflatable, it can actually be very hard to get!

Let's break the inflatable equation into its important components and examine them piece by piece...

## Where to Use Inflatables

Inflatables can be used to add an element of fun to basically any event where they can be set up safely. My favorites are fairs, birthday parties, mitzvahs, school events, local recreation department events, and even weddings, if there will be a lot of kids on hand.

## Where to Buy

An easy way to start is to go to the major search engines and type in



"inflatables," "moonbounce," etc. You may find the best deals for both old and new inflatables on eBay. Many times you can find a slightly used moonwalk for well under list price because the seller didn't know how to get the business started or just didn't have time to run it. I prefer buying new, because used units can have problems with holes and bad maintenance. But I got a great deal on eBay from a company that was offering a used one at half price during the slow winter months. If you choose to go through eBay, be sure to check out the seller feedback section to make sure you're dealing with a real company. Prices can run from \$500 to \$3,000; the larger courses can go up to \$10,000 or more. Typical 15' x 15' bounce castles are about \$1,500 for a new unit. If you decide to buy new, keep in mind that sometimes these units are made to order, so it may take a few weeks to arrive, depending on what you buy.

Inflatables are made from a thick, strong vinyl, but there are other things to consider when looking at the construction of your potential purchase. Make sure that it is reinforced at the edges for support. Over time this will wear down but there are companies that do repair work. Again, when looking for a deal on eBay, compare the unit you want with other units of similar size and make sure the features line up closely. If the seller skips something then there might be an issue.

#### Other Gear You'll Need

Along with the inflatable, you'll need a blower unit to inflate it. This should come with the unit in a package price. It will run about \$200 if purchased separately. Keep in mind that the blower generally runs at 15 amps and needs its own power source. (It should be powered separately from your DJ rig because the power usage might compromise the sound of your system.)

You'll also need a large tarp to put under the inflatable to prevent sliding and damage to the bottom from rough surfaces. Spikes and sandbags are required to lock the unit in place. In terms of weight, inflatables start at around 200 pounds, so you'll want at least one other person around to help with load-in and the inflation process. A dolly is a must. For setup and maintenance on my inflatables, I put together a whole tub full of cords, spikes, tape, cleaning solution and other useful stuff. By the way, most inflatables come with a free repair kit, as well.

#### Insurance Problems

The major problem with buying these units is getting insurance to protect them. Getting sued is a real problem and going without insurance is stupid—you can lose everything if something goes really wrong. Of course, this is typically not the case. Usually a sprained ankle or, at most, a broken arm from falling or pushing will be the extent of your problems. But your regular DJ insurance will not cover this, so don't even try it!

Insurance can get expensive. \$1,000 per unit for a year is typical, but that can be higher or lower based on how many units you insure. This is for basic bounce castles, not slides, obstacle courses, Velcro walls or Titanic slides. Insuring the larger units may be prohibitive. This is the biggest problem facing the rentals of inflatables and, so far, it has not been solved. Ultimately, you have to make sure you have enough insurance so that you are covered in extreme cases and protected from multiple lawsuits.

#### Renting vs. Owning

Owning your inflatables allows you to call your own shots. Availability is based on your schedule. But the downside is that it's also your responsibility to maintain and insure the units.

An alternative to simply renting is to find a local company that you trust and set up an agreement with them to provide inflatables at your gigs. Let them run the units, insure them, clean them, etc., thus taking the pressure off you. The downsides to this are that it might be hard to find someone you can trust, and, of course, you have to split your pay according to whatever agreement you make in advance. Having worked it both ways, I can report that when I do my own marketing, for my own inflatables, the jobs definitely come through. But don't underestimate the strength of a good business alliance either.

#### The Bottom Line: The Power of the DJ

There is certainly a market for inflatables that DJs can tap into, and many DJs have already successfully incorporated them into their businesses. Adding a moonwalk to an outdoor dance party with lights, sound, and DJ interaction can put a unique spin on the event. For companies looking to expand their services, inflatables provide exciting new options.

Of course, for most DJ companies, trying to compete with larger rental companies would be impossible, since these outfits often have 80 or more units of all different kinds! But the "power play" is to use your strength as a DJ and MC as you partner with smaller rental companies that are looking to expand their reach. Apparently, many of these smaller companies could really use a DJ's help in booking their units as an up-sell. (The topic of "hooking up" with DJs is a common one on inflatable operator chat boards.) It's easy to see why. Most DJs have a lot of event-coordination expertise to offer and often an extensive database of potential clients. Our motivational skills help us get the crowd involved at the event, and, most importantly, help us close the initial sale. This might be just what the rental company needs. It could be a win-win situation for everyone involved. The key is to combine *your* skill with *their* product. The profits will follow. •

#### INFLATABLE WEB CONNECTIONS

For a direct link to an excellent supplier of interactive inflatables, go to [www.inflatablegames.com](http://www.inflatablegames.com) (HEC Services Worldwide). You can find a good overview of how to get started in the inflatable business at [www.hullaballoosales.com](http://www.hullaballoosales.com). Just click on "Free Startup Guide." And if you want to add some smaller-scale, easy-to-use inflatable fun to your gigs, check out the exciting look of Skydancers at [www.skydancersunlimited.com](http://www.skydancersunlimited.com).





## Breaking Down DJ Barriers

KND Systems Inc. has made their DR.DJ® 1200 System (Digital Revolution Disc Jockey) compliant with the Americans with Disabilities Act (ADA). The new system was unveiled with a performance by a disabled professional disc jockey at the last MAPDJ (Midwest Assoc. of Professional Disc Jockeys) Convention in November 2004. The system will be on display February 23-24, 2005 at the Mobile Beat DJ Show in Las Vegas (Booth 912). The DR.DJ 1200 provides computer-integrated audio, video, and lighting performance in a three-piece, modular system including amplification, processing, and control sections. — [www.drdj.net](http://www.drdj.net)



## Put a Lid on It!

Getting ready to add a laptop to your DJ arsenal? Colorado Sound 'N' Light is ready to help you integrate your computer into your existing case system with a minimum of fuss. The new CSL LapLid adds a platform to your case that folds inside for storage. It requires only a single rack space for mounting. A cable-access hole is included in the center of the LapLid's mounting plate for routing the power supply and USB cables to the lower portion of the case—especially handy for external hard drives, sound cards, etc. And the LapLid isn't only for laptops—it can also hold your CD binders or other utility items. MSRP: \$79 — [www.csnl.com](http://www.csnl.com)



## Fresh Visual Stimulation

Karaoke software specialist TriceraSoft is now your source for computerized music videos. TriceraSoft and MMT have teamed together to produce and release high quality MPEG-formatted videos, which have been corrected, analyzed and normalized for optimum PC playback. Their growing catalogue is updated monthly and available with a subscription to the new TriceraSoft Video Library Service. Now, computer-based DJs and KJs don't have to take that extra step of converting videos to a PC-compatible format. TriceraSoft music videos are ready for playback in the Swift Elite Hoster, or any other video-capable computer music playback system. — [www.tricersoft.com](http://www.tricersoft.com)



## Hercules Now Mac Daddy

Hercules Technologies has launched the new Hercules DJ Console for Mac with a special edition of Traktor DJ Studio, from Native Instruments. This portable USB device features a double deck for mixing two digital audio files, a multi-channel sound board for mixing stereo channels while monitoring the mix on another output and loads of controls enabling DJs to exercise their maximum creativity. Traktor DJ Studio Hercules DJ Console Edition, with its numerous mixing functions, takes full advantage of the DJ Console's unique, assignable controls. Check out the Hercules Web site for extensive details. MSRP: \$469 — [www.hercules.com](http://www.hercules.com)





## Solid Studio Hits the Road

By Dan Walsh

**ALCATEch's BPM Studio Pro** continues to provide a consistent digital mixing experience

In answer to DJs' cries for dependable, easy-to-use software that will enable them to tap into the convenience of MP3s with a minimum of fuss, ALCATEch has honed their already battle-sharpened BPM Studio Pro software to a sharper point with their latest release, 4.9.1.



Although it's been a while since I've had the pleasure of using BPM, it was up and running in a matter of minutes after a quick and painless installation. The software speedily imported my existing music library with nary a hitch. (I was using a Sony Vaio notebook with a 1.2 GHz AMD Athlon™ processor and 512MB of RAM, running Windows XP Home Edition.) A scan of the screen quickly revealed the important controls on the dual-player-style interface. I was once again impressed with BPM's extremely clean look. Commencing music playback was completely intuitive. All I had to do was drag and drop my tracks from the music "archive" at the bottom of the display into play list areas beneath each player. Buttons were also available for selecting and sorting the tracks. The included "ripper" helped me easily add some new tracks to my library.

On the players, there was no noticeable delay in the actions of the cue, pitch and loop controls. Crossfading was very smooth, both in manual mode, and after engaging the auto-fade mode. The automatic beat-matching also worked nicely. A separate mixer module for balancing volume levels was also easily accessible. Along the bottom of the screen, buttons toggled between the archive, ripper and mixer modules, making efficient use of screen real estate and keeping the view uncluttered.

After spending some time with BPM, I can report that my favorite feature is now the loop sampler, which pops up in a separate mini-window for easy tweaking. Rather than just letting you set loop points in a track, this module records a section of music and allows you to edit it within a waveform view. A key pad-style sample player module is also provided between the two sides of the dual player. It comes with some cool sound effects pre-loaded, and also allows you to drop in your own samples for quick performance access.

### Fresh Features

The latest BPM Studio Pro contains a bunch of new features. Automatic Gain Control (AGC), essentially a compressor/limiter module, compensates for the difference in recorded volume levels between tracks (in auto-play mode). Unlike similar features in other DJ programs, BPM gives you control over multiple parameters, so you can fine tune its functioning.

## NEWS

### PVDJ Unleashes DAI

The new Digital Audio Interface (DAI), from PVDJ (a division of Peavey) is now shipping. The manufacturer touts it as the first truly stable, integrated hardware and software package for live DJ performance and studio remixing. The DAI will play and mix MP3, WAV, CDA and other audio files.

The user-friendly DAI controller is separated into two players, with a touch-sensitive screen between them that shows the current track play list, along with a track progress bar and BPM counter. Tracks can be sorted by artist, title or BPM (ascending and descending order). The on-screen keyboard allows quick song retrieval by automatically narrowing the search field as you type.

It includes all the controls needed for real-time mixing, including jog wheels on either side of the controller that can be used to create scratch effects. In addition, the DAI automatically finds the nearest beat when setting a cue point or mixing tracks.

Built-in "Grab" technology allows single-button looping, with adjustments for moving the loop backward and forward one beat at a time, on the fly. The system also includes an Auto Pilot feature with fully automated mixing and tempo matching.

The DAI controller works in tandem with software based on a 56-bit audio engine that uses existing Windows or Mac OS X drivers. The DAI is a true "plug & play" interface: if either the USB or power cord is unplugged, the DAI will pick up exactly where it left off once the cord is replaced, without rebooting. (MSRP: \$1,499.99, [www.pvdj.com](http://www.pvdj.com))

### Trakheadz Puts New Spin on Digital Distribution

Even with the success of iTunes and other digital music retail portals, little attention has been paid





With upgraded play list, archive and directory navigation windows, you can easily sort your music. BPM now allows you to customize the columns in these areas, helping the program fit rather than fight your personal preferences for sorting and finding music. When you're ready to perform, all you have to do is drag and drop your lists into the player. A new CD Writer Module also gives you the option of burning your favorite play lists to disc (CD-R/RW) without having to switch to a different program. Need to give a client a fresh list of your most recent requests? Use the newly added BPM Print Designer to generate lists directly, or to export text for use in other programs.

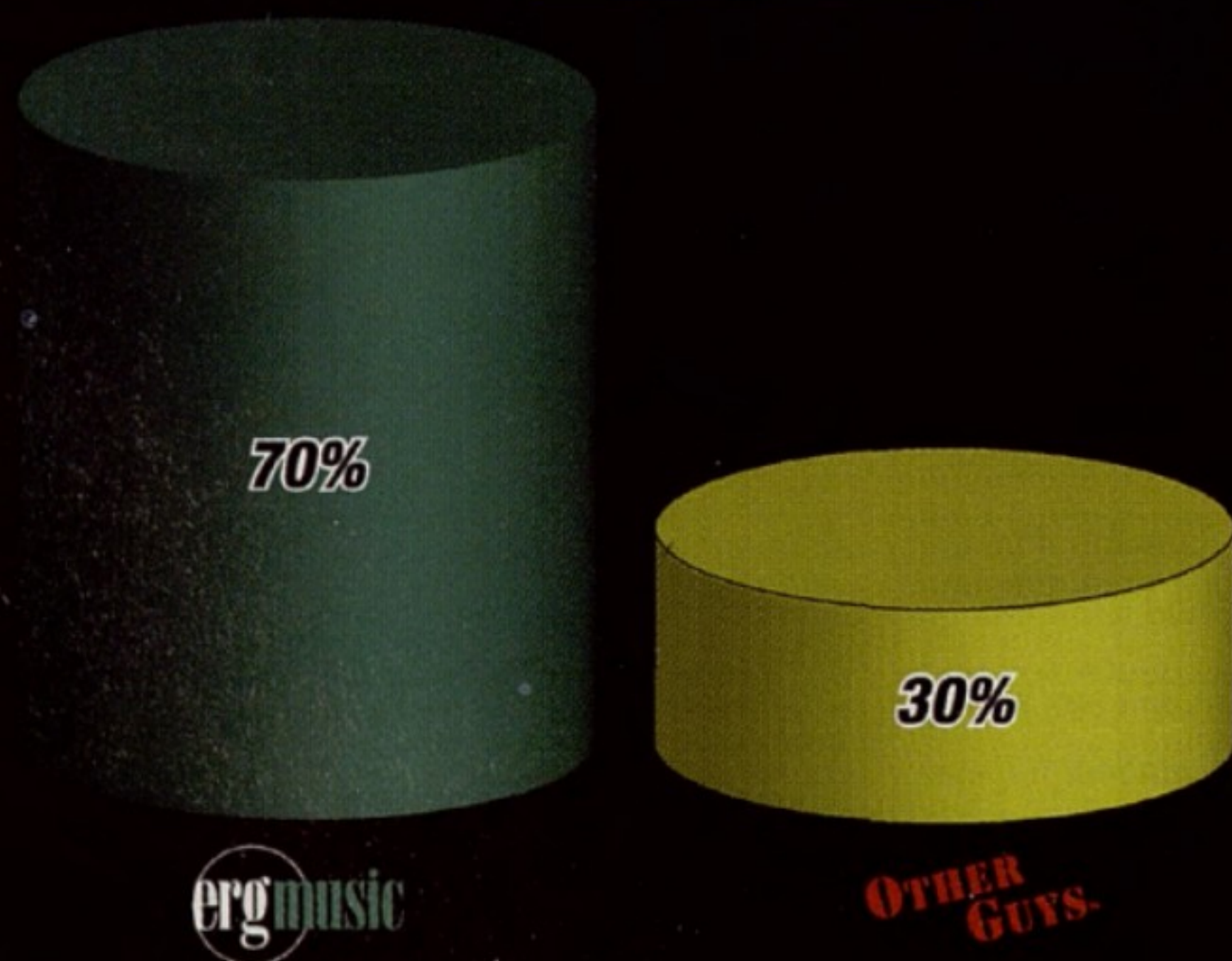
Another very cool new feature is remote access capability, which lets you control BPM Studio from just about any computer, via the Internet. It gives you access to the basic functions (play, stop, volume), as well as the music archive and play lists. Imagine sending a DJ out to a gig and being able to make last-minute changes to his or her repertoire from the comfort of your office!

Look for BPM Studio Pro 5 in the near future. With each new update, ALCATech continues to refine an already reliable and intuitive program. If you are considering making the jump to computer DJing, this is an option that just keeps getting better and better. Go to [www.alcatech.com](http://www.alcatech.com) for detailed info on computer requirements, to download a demo, and to find links to US distributors. MSRP: \$599

to the Web's potential to supply music to DJs and radio programmers. Little attention that is, until now. "Trakheadz.com establishes a reciprocal relationship between artists and one of the most important groups of decision-makers for new music, the working DJ at clubs and radio stations," explains Steve Keitt, founder and CEO of Trakheadz.com. "We've taken the concept of the DJ record pool and streamlined it, modernized it, and brought technology to it."

Record pools are made up of working DJs who get new tracks from a central source (the pool), to whom they report back their play lists. These are used to create record pool charts. But pools have tended to be cost-prohibitive for many DJs, due to rising shipping costs. Trakheadz.com dispenses entirely with postage and vinyl-pressing expenses by connecting artists and labels with over 50,000 DJs worldwide via the Internet.

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# DIGITAL TOOLS

## Future Phone: Cutting Edge or Barely Cutting It?

By Jim Weisz

*Internet phone service offers some cool, but still-developing ways to leverage the 'Net for your DJ biz*

I'm always looking for ways to run my DJ business more effectively. I've spent a lot of time and money over the past four years trying to perfect the operation of my company. I usually stick to products or services that I feel are tried and true, leaving other business owners to be the guinea pigs. However, after reading about "voice over IP" (VoIP) phone service, I decided I'd give it a shot, even though I knew it was still young technology.

During the first few years my DJ company was in business, I used my cell phone as my business phone. Being 19 years old, it was a cheap alternative to a business phone line that I couldn't really afford at the time. My plan was to eventually get a traditional landline phone, but I became very comfortable using the cell phone. It was convenient, inexpensive, and it was available everywhere I went.

About six months ago I started reading about this new VoIP technology (also called broadband phone). The service uses your existing high-speed Internet connection to place and receive phone calls using a regular phone. While doing my research I found that VoIP technology has been around for quite some time, however in order to use it, you had to use special software and were limited to using a headset attached to your computer.

### CHOOSING A CARRIER

I spent about a month deciding what company I would try for my venture into the broadband phone world. After reading many articles and visiting various computer/technology forums online, I decided on Vonage. I compared features, packages, user opinions and prices. One main factor in making my decision was that (at the time) Vonage was the only company to offer 911 service. Since my plan was to start with the broadband phone for business and then possibly get rid of my landline altogether, the 911 service was definitely a plus.

I filled out some forms on their Web site and received the starter kit in about five business days. The kit included a phone adapter and all the necessary cables. There was no cost for the kit but there was a \$29.99 activation fee. Also due up front was the first month's service charge.

After some reconfiguring of my home network (which includes a router and two computers) I connected the phone adapter to a regular cordless phone and followed the directions for setup. In less than ten minutes I had a dial tone and was able to make calls.

### USING THE SERVICE

The first few weeks I had the Vonage service, everything was great. I used the phone quite a bit and was very satisfied. However, over the course of the first three months I had the Vonage service, that first week was the only problem-free week of service I had.

One problem I began to experience quite a bit was jittery sound. The person on the other end of the line was very hard to understand and cut in and out a lot. It sounded similar to talking to someone with a bad cell phone connection. It also dropped two phone calls completely.

In the beginning, when the service was working like it was supposed to, the call quality was clear and sounded like I was talking on a landline. I experimented with doing various things online while talking on the phone to see if there were any problems. Other than a few minor hiccups everything still sounded great.

But, once the problems began they didn't stop. It didn't matter if I was making or receiving a call, the



**THE BEST PART ABOUT THE FEATURES  
OFFERED BY A BROADBAND PHONE SERVICE  
IS THAT ABOUT 99% OF THEM CAN BE  
CHANGED AT ANY TIME VIA AN ONLINE  
CONTROL PANEL.**

quality was always very poor. After a while I didn't feel comfortable making business calls on the phone and fell back on using my cell phone.

#### **FEATURES OF BROADBAND PHONE SERVICE**

When researching the different broadband phone companies, I discovered that most of them offered a wide variety of premium features with their plans—most of which were included in the price. I'm not sure if some of the excellent features included with most broadband phone services even exist for landlines. One such feature is "call transfer." You can be in the middle of a conversation on your broadband phone and transfer the call to any phone number. I tested this one night when I was on a call and had to leave the house, but wasn't finished with the conversation. I asked the person I was on the phone with to hold on for a moment, pressed a short series of buttons (#90 and then my cell phone number) and just like that my cell phone rang and the call was transferred. This goes a step beyond normal call forwarding. You can set it up so that when someone calls your broadband phone number it will also ring another phone number at the same time. You can also choose which voicemail it goes to if the call isn't answered.

One of the best features for small business owners—especially us single-ops—is the accessibility of the voicemail service. I currently have my voicemail set up so that whenever someone leaves a message, it e-mails to let me know. I can then log in to my account and listen to the message by downloading it and listening to it with any computer that can play a .WAV audio file. I can also choose to have it e-mail me the message so I don't have to log in to listen to it, but since .WAV files can get pretty big, I choose to log in to listen.

Another great feature is VoIP's "virtual number" capability. Virtual numbers are a bit like e-mail aliases. With e-mail, you can set up ten different e-mail addresses that all forward to the same account. In the same way, you can pick ten different phone numbers (or as many numbers as you want) that will all ring the same line.

The great part about the virtual phone numbers is you can get it in any area code you want. So, if you live in New York but have family in California

you can get a California area code so it's a local call for your relatives. You could also do the same if you operate your business in several different areas and want to have an area code for each. Vonage charges \$4.99 per number and I think most of the other companies charge a similar fee.

Finally, I like the way you can log in to your account online and see every single placed and received call. I like looking at this to see if people are calling and not leaving a message. It also helped in one case when I couldn't understand the phone number someone left on my voicemail. So I logged into my account and looked at what number the call was placed from at the time of the message.

The best part about all of these features is that about 99% of them can be changed at any time via an online control panel. For instance, I have my voicemail set to pick up after 20 seconds of ringing. I can log in to my account and change that to 25 seconds and it would take effect within the hour. I can make changes to my call forwarding, add a virtual number or do most anything anytime I want by logging in.

#### **IS BROADBAND GOOD FOR BUSINESS?**

Despite the technical issues I've had with my Vonage service, I do plan on sticking with broadband phone for my DJ business. For now, it's almost like having an enhanced phone number to redirect calls and to accept voicemail, but I'm hoping with their help we can make it better. If it doesn't get any better, I'll check out some of the other companies I considered before signing up with Vonage, such as AT&T Callvantage, Packet8 and Voiceglo.

I think all the features make it a great asset to any business and the prices are great. With Vonage you can get a toll-free number for only \$4.99 a month and that includes 100 minutes. Since I get e-mails letting me know when I have a voicemail on my business line, I can call someone back within minutes, even while I'm at my day job.

Even with the glitches I've experienced, I'd highly recommend looking into broadband phone service. It's the phone technology of the future (they're even working on Wi-Fi VoIP cell phones) and it's only going to get better. Between the features and prices you can't go wrong. •





## Managing the Massive Main Event

**H**andling huge gigs takes more than just a truckload of gear. Are you up to the task? Here's your chance to ride along on a couple of Texas-sized shindigs...

### Mammoth Event #1: Tradeshow Challenge

Think about a gig that encompasses all of the best attributes of your favorite events. Then think about a gig that includes all of the things that make DJing difficult. Finally, think about a gig that puts you in front of all of the most critical audience members possible. Welcome to Partyfest!

Partyfest is an annual event that takes place in Dallas, Texas. Its original intent was to support a publication called The Party and Event Planners Sourcebook. This publication is the brainchild of

Dirk and Lisa Owen of Applause Publications. It has listings for every facility, service, and supplier needed to throw any kind of party. Every DJ and KJ wants to be the MC on the main stage at this event because over 2,500 very qualified prospective clients are typically there. The invitations for this event go to corporate event planners, booking agents, facility managers, parks and recreation directors, schools, religious groups, airlines, catering directors, public relations firms, radio stations, ticket agencies, travel agencies, limo services, AV companies, and more.

The exhibitors include bartending services, sound companies, lighting companies, catering companies, dance groups, DJ companies, booking agencies, bands, modeling agencies, gentlemen's clubs, sports clubs,

bars, convention centers, casinos, dude ranches, and wedding facilities. Is this a critical audience, or what?

### Can You Hack It?

So, put yourself in my shoes for a moment and see how it feels to be the DJ of such a vast event. What appears to be simply an overgrown six-hour background music gig is actually quite a unique challenge. There are over 250 booths on the floor. The MC has to have a voice that can command a high profile in the room. The MC/DJ also has to have the capability, equipment, and knowledge to be able to interface his system with over 160 JBL full-range cabinets in the room. Another consideration is separate equalization controls are needed to differentiate between the subliminal audio of the background

music and the in-your-face stage system. One other variable is that 25 feet from the main stage is a row of exhibitors who paid for the opportunity to sell their respective services by being able to speak in a normal tone of voice. In other words, your sound must be clear, but not dominating, coming from two sources. Then, you must have the capability of plugging four or more microphones (wired and wireless) into your system. Add acoustic and electric guitars to the stage to complicate matters a little more. You must also have a monitor system for the on-stage performers. In short order, the DJ becomes an audio engineer with three separate systems to control.

### Mega-MC

Remember those 250 booths? In order to generate more booth traffic the idea is to have drawings, prizes, and giveaways announced over the main stage PA, as well as piped into the entire room. This, theoretically, will make sure the attendees go to all of the booths. What happens when this practice works so well that the exhibitors in all 250 booths want in on the fun (some with more than one prize per hour)? That means that during the six-hour event the MC must announce a minimum of 500 prizes, all while directing traffic to a silent auction fundraiser, thanking sponsors, and running sound for track acts, dance troops, and solo artists.

The DJ for this event has to set up a full day early—not just to be well prepared to perform, but also to verbally direct or “MC” the load-in



**During the six-hour event the MC must announce a minimum of 500 prizes, all while directing traffic to a silent auction fundraiser, thanking sponsors, and running sound for track acts, dance troops, and solo artists.**



festivities. This may include inventing a politically correct way to advise an exhibitor that her truck is being towed away for parking in a fire zone. Other announcements consist of "dock courtesy" speeches and reminders of schedules and paperwork requirements.

Of course there's one excellent perk: the DJ is allowed to promote his or her company over the room-filling sound system. This is a good thing, but bookings and conversations with prospective clients are easier in a face-to-face booth. The MC is on an elevated stage, 25 feet away from most of the foot traffic.

So, waddaya think? All in all, it's a great gig, and lots of fun. It's also a big challenge. You're all invited to help me at the next one!

## **Mammoth Event #2: Night of Decision**

My friends David and John Pollard have a DJ company called FX Entertainment in Arlington, Texas. It's one of those DJ services that started out doing parties for friends and schools, and evolved into a company that can field

more than twelve simultaneous systems, stage and produce large outdoor events, and provide almost any service. Even as their company has grown they've remained "givers" rather than "takers." They have both helped me through many rough spots. Thus, I was happy to help when John had a "health issue" and was unable to assist David on a gig.

What a gig! It was election night and, along with that other minor matter of electing a president, the citizens of Arlington were casting their votes to decide on a tax issue that would generate revenue to build a new stadium. The goal: to move the Dallas Cowboys from Texas Stadium in Irving over to Arlington. The "pro-stadium forces" were in full swing at the Wyndham Hotel next to Six Flags Over Texas. The A/V arsenal for the evening included two rear projection screens, twelve plasma screens, and three separate sound systems. FX Entertainment provided one sound system, while the house audio/visual company had the others running feeds to and from all of the major networks.

John's call had caught me in rush hour traffic, staring at the back of a Subaru. I had about one hour to get home, grab extra music, and join David. Upon arrival, outside the hotel I was

confronted with remote trucks from ABC, NBC, CBS, and Fox. Inside, the hallway was full of radio station personalities, city councilmen, and local dignitaries. Election night was in full swing. Video screens seemed to be everywhere, each with different election results. I could hear David's system pumping, somewhere down the hall.

## **Conquering the Chaos**

As I entered the ballroom, I passed the first stage where a local newscaster was taping his first segment of the evening. Where was David? Apparently, his system was behind the curtains near the main stage. The room was packed, but there was no David in sight. It turned out that the powers in charge had relegated David to the kitchen hallway behind the ballroom. This meant that the person in charge of instantly muting the high energy dance music when a dignitary took the stage—that would be David—was in a separate room with no way to see. I was to be his eyes. We had to rely on two-way radios for A/V cues, to page dignitaries from other rooms, and to manage activity on two stages. Chaos was the order of the night.

To make matters more interesting, the music selected was supposed to have been generally "nothing before 1990," but many

specific songs were required from the '70s and '80s. Ah, politics. There were thousands of "chiefs," and it seemed that David and I were the only "Indians." Before the night was over, we had cued and amplified Jerry Jones (Dallas Cowboys owner), managed the mics for five current and ex-mayors, hobnobbed with the Arlington Convention and Visitors Bureau, and taken over the operation of the house sound system for all of the networks. We also cued and offered tech support for the giant confetti cannons and balloon drop.

This was the kind of event that can act as a turning point for smaller companies. What started out as four speakers and an announcement microphone for a background music system simply "evolved" to monstrous proportions. David's composure and technical background carried him through six hours of ever-changing demands. It just goes to prove that the difference between a good DJ and a great one is the ability to adapt and handle any client need. When the gig gets massive, you have to dig deep and draw on every skill you have. And when your turn comes to take on a giant event, you'll probably find that you have a wider array of resources to draw upon than you ever realized. •



*Our hero goes back to school... could it be the last time?*

(Part 2 of 2)

In my last article, I wrote about how I was considering removing school dances from my list of DJ events to perform for. I had expressed a feeling that I was finding it increasingly difficult to stay in touch with this age group. One particular dance left me feeling that I didn't connect with the kids like before. I didn't feel that I was as good as I used to be, music-wise.

Shortly after submitting that article I got a call from an advisor at my son's high school. They were having a dance in three weeks and my son had offered my services. I accepted this opportunity to determine if my doubts about my ability to successfully DJ school dances were conclusive, or if I had simply been reacting to a severe shortage in danceable contemporary music. To put it succinctly, was the problem with me or with the music?

## Game Plan

I booked the dance and began a three-week countdown to that day. I had planned to pull out all the stops in my attempt to give this dance my best shot. The first phase of my plan was to follow my own advice, from a previous article I had written, regarding "Tuning In to Your Audience." I changed the stations on all of the radios in my house to the local Contemporary Hit Radio (CHR) station, Z-100 in New York. With the exception of my morning commute with Howard Stern, I ventured into listening like a teenager, shelving my favorite classic rock stations for the duration.

At first, the music all seemed the same, with similar sounding hip-hop performers, female singer-songwriters and angry twenty-something males. But, after hearing the same set of songs over and



over, I could more easily tell the difference between Outkast and Ludacris, Usher and Nelly, Avril Lavigne and Kelly Clarkson, and Nickelback and Three Doors Down.

So far, so good. I also asked the advisor to pass around a request sheet to the different homerooms and hang a poster in the cafeteria soliciting requests. She would then consolidate these songs and send me the complete list, hopefully leaving enough time to purchase/acquire any songs that were missing. As long as I got this list a few days early I could scramble to fulfill it.

My third approach was to enlist my son and his friends (girls and guys) directly, to get their requests. As I drove them around to hockey practice, shopping and on other errands, I was able to extract some useful opinions about "their" music. I had printed the *Billboard* Top Singles, Rock Singles and Album Tracks charts from the Internet and was using it as a scorecard.

Working with the *Billboard* charts and my son's lists, I attempted to build up my confidence. Two days prior to the dance, I had completed my current song acquisition and prayed that a brand new song wouldn't be released the following day.

## D-Day

I got home from my regular job just in time to check my fax machine before leaving for the dance. It held the late-arriving request list from the school. Even from ten feet away, I could see a full page of songs and my heart dropped.

Imagine my surprise when the list contained not surprise songs released just hours before but rather a list of DJ-friendly standards that anyone could play in their sleep. Songs like "Paradise by the Dashboard Light," "What Is Love," "Cha Cha Slide," "Baby Got Back," "Love Shack" and others. The only "current" songs on this faxed list



were "Hey Yah" (Outkast), "Milkshake" (Kelis), and "Yeah" (Usher), all of which were no-brainers on my recent acquisition mission.

Thus, I was feeling much better on the drive to the school, with increasing confidence that the list was truly representative of the kids' desires. When I got there, the usual group of girls approached me early to ask for some songs. I braced for more unheard-of hits, but they basically "re-asked" for the same songs on the faxed list.

During the dance I had to live dangerously by periodically soliciting more requests. Happily, those that came in were from the *Billboard* charts or from the usual list of high school standards like "Cotton Eyed Joe," "Rapper's Delight," "Electric Boogie," "Ice Ice Baby," early Snoop, or '90s funky stuff. There was also a nice selection of classic DJ standards like "Billie Jean," "Brown Eyed Girl" and even the "Grease Megamix." I was left wondering how my confidence could have fallen so low, based on the dances that inspired my previous article.

### Homework

Demographics may play a large part in this. The more urban the school is, the more urban the music will tend to be. To qualify as this "street cred" style of music, it's almost a necessity that a song's success comes only by word of mouth and not through sales and airplay. Other factors affect the music of choice in more affluent schools. There, the kids will be listening to more obscure, off-the-road music, more alternative music, and especially the college-level music that appeals only to a chosen few. I lucked out that the middle-of-the-road high school that my son goes to is neither urban nor affluent. Thus, it makes sense that their music leans more toward pop and classics than these other kinds of schools.

The lesson is that when you enter a school, especially for the first time, you need to have your homework done. You won't necessarily enjoy the luxury of having a child who attends that school or who knows students there. My best recommendation is to ask the advisor to organize a home-room or cafeteria request sign-up poster so that the kids can express their musical desires. Also, insist that you get it with plenty of enough time to deal with any of the songs that are new to you.

Even then, you have to realize that there are no guarantees. There was one instance where I got the request list early enough to react to it, yet still got hammered at the ensuing dance. If I recall correctly, there were a lot of other songs requested during that dance that were foreign to me as well. Even when I was playing songs from their early request list, the kids were still not dancing. Sometimes there's just no pleasing 'em.

Based on the experience at my son's school, I guess I've decided not to totally hang up my cleats when it comes to the school dance game. While booking youth dances won't be my first priority, I know I can still have a reasonable chance of success, if I do my homework. •

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# Large-Scale Entertainment:

## How to Carry Your Own Weight



By Mike Ficher

### For most events, DJs are the show...but DJs also need to know how to fit into a bigger picture

With an expanding definition of "mobile entertainer," an increasing dedication to talent development, and greater expectations from our clients, Mobile DJs often serve as the music programmers, emcees, dance instructors, comics, game directors, sound engineers and trivia masters at their events. Whether the motivation is simplicity—"one call can get it all!"—or to meet a budget, an event planner or party host can now secure a quality entertainer or a dynamic performing duo to fill a multitude of entertainment roles. In those instances, we bear significant responsibility for the success of the event.

#### Another Brick in the Wall

But, for a select few events, mobile jocks are merely one of perhaps several forms of entertainment or activities offered to attendees. At a casino night, we might engage a few in dancing, but we often occupy

second bill to the lure of the gaming tables. (The annual Mobile Beat conference in Las Vegas serves as an example of this for many!) At a concert, we might fill the air with announcements and music between band sets. At a corporate gathering, we might supplement an employee presentation, a sales pitch or a team-building event.

Or, we might be one element in a multi-media, multi-entertainment extravaganza with dancers, bands, strolling performers, magicians, impersonators, comedians, hypnotists, artists, exhibits and/or an emcee. Working in such an integrated, multi-level event is quite different than working alone or being the primary source of entertainment.

#### A New Ballgame

"They [multi-entertainment events] are like a game, but the players have never been on the same team before," observes Carl Mindling of Carl Mindling Music, serving the Bay Area of San Francisco and San Jose. During the dot-com boom of the late 1990s, Mindling was a fixture at numerous, large Silicon Valley affairs, working with big-name bands, prominent speakers and for extremely visible high-tech companies.

"My number one suggestion is that every person involved has a



written script," offers the 35-year industry veteran. "Every entertainer needs a WRITTEN script or outline to follow along. The team captain (event coordinator or whomever) should pass them out in advance. Using a highlighter to emphasize crucial information always helps." Mindling sums up the situation this way: "Written directions will reduce the confusion, misunderstanding and communication glitches."

#### 10-4, Good Buddy

Often, multi-entertainer events span a large conference space or multiple rooms. Coordination of a bevy of activities can be problematic given the inherent logistic challenges.

"To coordinate lighting, video, karaoke, dancing and other production, I suggest using walkie-talkies," says Mindling. "The quality of these wireless devices has improved drastically, while the price has dropped. They now have many accessories like ear buds and mics that give you hands free operation."

In addition to devices, the human element also makes a significant contribution. Mindling notes, "Bringing an assistant to help with communication and gofer tasks can make big events a lot smoother for DJs."

**When a multitude of entertainers, activities and logistic issues come into play, the accountability for the success of the event becomes a bit fuzzy.**

#### The Same Old Song

If a Mobile DJ is working with a band, avoiding duplication of music selections is critical. "I usually ask my clients to provide me with their play list for the band," reports David Van Enger of Music in Motion in Sacramento. "That way I don't play any of their selections."

To create a more seamless look and performance when complementing a band, Van Enger offers to direct the band's output through his audio system or patch his feed through their system.

Since he executes the emcee function, if Van Enger is working with a band at a wedding reception, he asks that they follow his lead for timing of activities and breaks, "...so that I can read the rhythm and flow of the event and time it so that I am 'on' while things like the toast and introductions are to occur."

#### Sum of the Parts

When a mobile jock works alone or directs the entertainment, the responsibility for the success of the event is easy to determine. When a multitude of entertainers, activities and logistic issues come into play, the accountability for the success of the event becomes a bit fuzzier.

"I have less control over the outcome of the total event because I am just one part of the machinery," observes Mindling. "If anyone drops the ball, then we all look bad, because it is a reflection on the production as a whole. If our name is attached to the event, (which it most likely will be) then our reputation is on the line. It can be frustrating to have that tarnished because of another person's error."

While no solution is perfect for this dilemma, the veteran DJ suggests reducing the risk by being prepared and open: "I handle this increased pressure by first making sure I have my role down completely...Then I offer any assistance I can to the others who may need it."

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DJ ALL STAR

# Waking Up to the DJ Dream

North Carolina's DJ Joe Bunn finds fulfillment in full time performance



By Dan Walsh

**T**here comes a time in most DJs' lives when a decision must be made. They must answer the question: "Is DJing a career or a moneymaking hobby/second job?" For many, the choice is obvious. While being a DJ provides a great outlet for their creative, outgoing personalities, another career supplies their main income and sense of accomplishment. For others though, being a DJ full time is the only thing that really feels right. Building a business becomes their way to fulfill the dream of making a living by doing what they love.

## Joe Goes For It

Every DJ's moment of decision is unique. However, I'd venture to guess that many come to a similar point of realization as DJ Joe Bunn did in 2002. This North Carolina DJ had been spinning since his earliest high school days. He knew DJing was in his blood, but it took over 15 years for him to finally decide that nothing else would "cut it" for him. After graduating from college in 1994, he tried various businesses, but nothing satisfied him. "I did promotions for RJ Reynolds and Red Bull. I sold real estate. I feel like I've done it all," says Joe. "Finally, in 2002, after getting laid off from Red Bull, it hit me. What am I doing? The only thing I've ever been really good at is DJing. I finally saw the light." Although he had spent some short periods doing "full time" club gigs, he had never caught the vision to create a company based on his undeniable skills. "I realized the truth of the expression 'stick to what you know'...I decided to go at the DJ thing full time with multiple rigs going out, advertising, bridal shows, the whole nine yards..."

"I chose the name Bunn DJ Co. because I had grown the DJ

Joe Bunn name to a great point and didn't want to drop that. I had a new logo, Web site ([www.bunndjcompany.com](http://www.bunndjcompany.com)), and 'identity' created, and launched the company...Now, we have grown to a staff of almost 20 Bunn DJ Co. 'associates.' We cater to any and all events, including clubs, weddings, mitzvahs, corporate events, private parties, colleges, schools—whatever! I can't believe it took me so long to do this! I should have started the company 10 years ago and I'd be retired by now...well, maybe not retired just yet."



## Half a Lifetime Ago

Joe Bunn's DJ origins go way back. "I started DJing in 1986 at the age of 15, but my parents got me into music from the time I was in diapers," he reports. "The main reason I got into the business was because I always had a large tape (yes, cassette) collection and a huge love for music. My friends and family started pushing me towards DJing small parties for them and eventually I caved in."

As an adolescent in the small town of Wilson, North Carolina, Joe honed his mixing and MC skills at parties for family, friends and teen events until one

particularly fateful day. "I got a call one day from the 'famous' local DJ in town. He was getting out of the biz to become a golf pro and wanted to know if I wanted to buy his business and/or equipment. This was the beginning of it all for me. I borrowed about \$1,000 from my dad (which I paid back, with interest—yes, I'm serious) and took over his DJ company."

Business really started to boom when Joe attended the University of North Carolina at Chapel Hill. "After DJing my first frat party," he recalls, "everyone in town seemed to want DJ Joe Bunn for their 'late night' parties. Somehow, I managed to DJ at least four nights a week (usually starting at 2 AM), go to class every day, and still graduate with a 3.0 GPA in four years! I can't imagine trying to do that again!"



### Professional, Sophisticated Fun

These days, the parties are a bit different for Joe and his crew. Now based in Raleigh, serving primarily the Carolinas and Virginia, he estimates that 80 to 90% of his business is in wedding receptions. Joe's understanding of how to connect with people is one major reason for this level of success. "Bunn DJ Co. is all about relationships. We never take a call here and say 'Yes, we will send you a great DJ, send us a check.' We make sure that from day one, the client meets the DJ available directly. After that, they can then decide if they want to go with our company. We book 95% of the people that we meet with. In addition, the client has their DJ's phone number and e-mail so that they can stay in constant contact leading up to their event..."

Bunn DJ Co. definitely leans toward serving the elegant wedding niche. "The majority of the people that call us do not want the novelty dances (Chicken Dance, YMCA, Electric Slide, etc.), the party props, or the cheesy MCing. They want an event that is fun, but classy. We provide that. Our style is based upon good, clean, classy MCing and a mix of music that will please all ages." To provide this level of sophisticated fun, the company commands rates in the \$700 to \$1,000 range for four-hour events. "I charge a premium when I go out and do a wedding as the owner

of the company, with 17 years of experience," notes Joe.

Not surprisingly, Bunn DJ Co. generates wedding business by getting exposure in the right places. "Our company is very active in marketing to brides to be," says Joe. "We are in three local wedding magazines... In addition, we do five to ten bridal shows per year, in which we set up our booth and meet brides, hand out literature, etc. We also network with other wedding professionals in order to keep the word of mouth advertising buzzing."

Joe is also dedicated to networking with his fellow DJs as the founder and president of the Triangle DJ Association, an organization that includes members from 10 North Carolina Mobile DJ companies who meet every other month to discuss music, gear, insurance, rates and more.

Looking to the future, Joe is focused on increased success but not numerical growth: "At present, we have about 10 wedding DJs and 10 club DJs. I would like to add a few more wedding DJs, but still keep the customer service and attention to detail very manageable. We don't want to get too big! We want to be the #1 DJ company in the Southeast—better yet, in the country!" It seems that ever since Joe Bunn decided to live his DJ dream, things just keep getting better. \*



### BUNN'S MUSICAL GUNNS

"My personal system is two Pioneer CDJ-1000s (digital turntables) and a Pioneer DJM-500 mixer in a Calzone case. My other DJs use Denon DN-D4000 dual CDPs with Numark DM-100 mixers in lightweight SKB cases. All of these mixers use balanced XLR outputs, so we simply run our cables directly from the mixers to two JBL EON 15" G2s (powered speakers) for our weddings. For lighting, we use basic non-DMX fixtures such as Martin Egos, Manias, and Raptors. For larger shows, we use a JBL SRX rig with 18" sub cabinets and 15" top boxes (with 2" horns) powered by QSC PLX amps and controlled with the dbx Driverack (my favorite piece of gear)."

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# Dancin' with Mickey G.



*Philly-area DJ spins tunes and dance excitement across the dance floor*

By Dan Walsh

**T**he scene: a bar mitzvah party, somewhere between Philadelphia, PA and Trenton, NJ, Saturday evening...The family waits anxiously for the DJ to arrive, already having experienced grief and aggravation leading up to their son's big day. The DJ had been unresponsive to calls about music for the party and other issues. They had seen him perform at a neighbor's party, and thought he was pretty good. Now they're not even sure if he will show up in time. The parents have actually asked another DJ, an invited guest at the event, to be prepared to set up his equipment and entertain for the party, should the originally contracted DJ not honor his contract.

It's crunch time. The party is set to start at 8 PM; at 7:30 there's still no DJ. In a panic to get the party started, the back-up DJ is finally called on to unload his vehicle and set up his equipment.

With perfectly bad timing, the originally hired DJ arrives. This lack of professionalism plays out into the first part of the party. He doesn't play requested songs and doesn't interact with the audience as the family expects, based on his previous performance.

At this point, you might think that the guest of honor is sitting somewhere sulking over his ruined party...but not this bar mitzvah boy. The "lil' showman" begs the DJ for the microphone, gets up on stage and, with the help of his sister and dance partner,

proceeds to emcee the remainder of his own party! He pulls some call/response interaction, a little rapping, and dancing out of his bag of tricks, and everyone has fun.

## STARTING OFF ON THE RIGHT FOOT

Yes, this is a true story. DJ Mickey G. continues: "After the party was over, my family, friends, and guests of my parents told me I did one hell of a job entertaining...and that I should become a DJ! Of course being 13 and now considered a man, I thought 'Yeah, why not...I would be great!' So, I said, 'Mom, Dad, I want to be a DJ and have my own company!'" But, being good, skeptical parents not willing to throw money away, they had to think about it.

In the meantime, they attended a PTA meeting for the local school district, where the need for a DJ to entertain at an event for children with special needs was mentioned. Apparently the previous DJ didn't cut it. Mickey's parents volunteered his talents, if the school could provide the sound equipment. The budding DJ was elated. "They told me this would be to test myself," remembers Mickey, "and for them to see if I had what it takes to be a DJ/emcee—and whether they would invest in equipment and other necessary materials to set up a business."

At his first official gig, DJ Mickey G. did everything that he had done at his own party, and then some. He taught line dances, worked the mic, played popular music, and got everyone on the dance floor, even though many of the children had mental and physical disabilities. "When the party was over," reports Mickey, "the PTA president and parents,

including my own, had tears in their eyes. They could not believe that every child in the room, including ones with wheelchairs and walking devices, were on the dance floor the entire time, having the time of their lives." The organizers were so happy that they offered the young DJ money for his services, despite his parent's offer that he would volunteer. "I turned down the money," says Mickey, "and told them that seeing all the kids participating and smiling all night was payment enough for me...and that I would be honored to keep coming back to entertain for all their dances, as long as they would like me to!"

At that point, Mickey's parents said they would do everything they could to support him. His father set out to research the best brands of DJ equipment and started looking for the best deals. That school dance and ones that followed for children with special needs helped this young DJ establish a reputable company.





## DANCE, DANCE, DANCE!

These days, DJ Mickey G. and his sister/dance partner Helena Sherilyn focus their talents on bar/bat mitzvahs, school dances, wedding receptions, corporate gigs, and other special events, providing entertainment to the Philadelphia metropolitan area. They bring a unique charisma and style to every event, making the best use of their extensive background in dancing and choreography. Mickey explains: "We incorporate our choreographed routines as part of the show. For each party theme, we come up with a routine that is customized and specific to that particular affair. For example, if the theme is Cinco de Mayo, we come up with a salsa, mambo, or cha-cha routine. We perform it, and should our clients or their guests wish to learn the routine, we then break it down and teach it in the form of a line dance." They also lead the usual line dances, if requested. But their focus is on personal attention. "We also offer private dance lessons prior to an event, be it a wedding, bar/bat mitzvah or school dance. Our clients love this service...people often feel that they either have 'two left feet' or that they don't want to dance to their first song as husband and wife with just the typical rocking back and forth motion. Similarly, with young teens, the parents want the son or daughter to know some really cool moves or the proper way to slow dance without looking silly prior to their event."

Although the dancing provides quite a show, Mickey strives to keep the proper focus at each event. "Our approach is certainly to interact with our audience, teach them new or classic dances, conduct games and contests etc., but more importantly, we make it about the guests at the affair and not just about showcasing our talents or taking away attention from the guest of honor...Our motto is, that our clients come first and everything else second!"

## KEEP THE PARTY MOVING

To reach those clients with that message, Mickey employs a number of promotional methods, including customized prizes and giveaways featuring the company logo and Web site. "We offer monthly or quarterly sales promotions, giving an extra hour free of charge, cocktail hours, upgrades, etc." He also takes advantage of the Yellow Pages, wedding and DJ networking Web sites, newspapers, monthly newsletters from synagogues, churches and schools, and local chamber of commerce magazines. Bridal and mitzvah showcases are also on Mickey's radar. But the Web seems to be where it's at, for the moment. "Right now, the most effective advertisement besides word of mouth is the Internet," he reports. "Over the past three years we have found that more people find what they are looking for—in terms of any type of service, not just entertainment—online."

What's on the horizon for DJ Mickey G.? "I hope to also follow my dream of being on radio and television and putting my college degree of communications broadcasting to use!" says the motivated DJ. "I have worked hard to bring my company to where it is today and hope to have it continue in a positive direction. I don't want to be so big a company that it falls to pieces by becoming greedy. I'd rather stay a small or medium-sized operation. I would like to one day pass the microphone off to my (future) children, preferably while sitting on a beautiful island in the sun, sipping on a specialty drink!"

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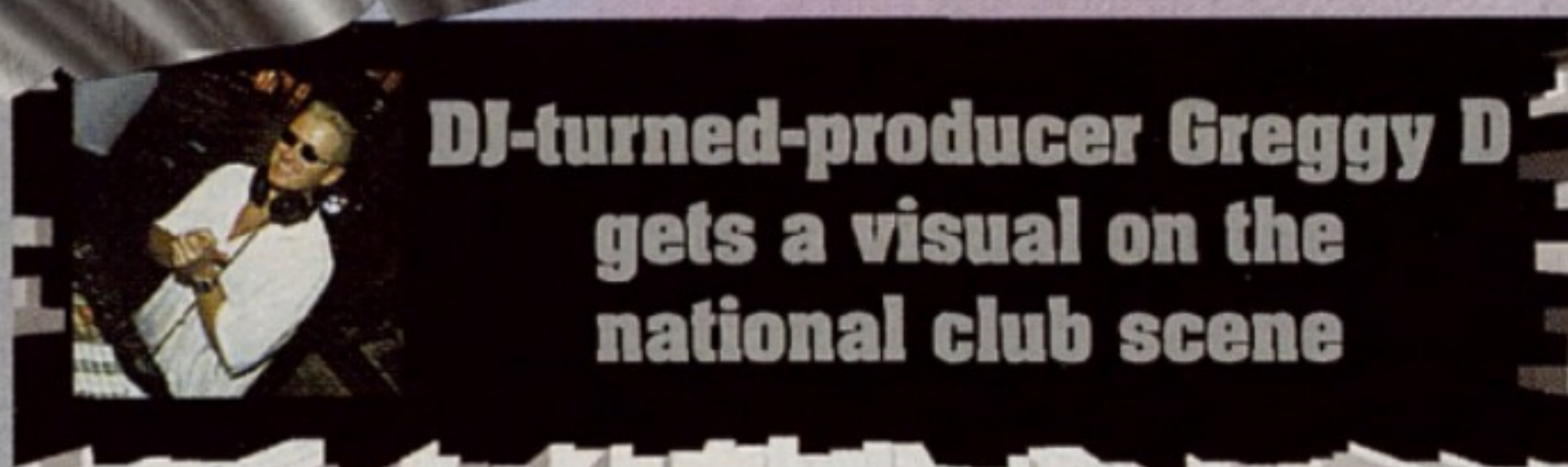
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# CLUBVISION

By Dave Kreiner



**F**rom the producers of national TV shows *The House Party*, *Thump TV*, and *Party Tyme Karaoke* comes a brand new show called *Club TV USA*. This is reality nightlife at its hottest: one soundtrack, one DJ, one host, a dozen co-hosts, 21 cameras and thousands of party people in one gigantic jam! And it's all about the DJ, the music, and especially the dancers!

Hosted by Leon and DJ Greggy D (producer of the famous *Show Enhancer* CD series) and featuring a cast of thousands on the collective dance floors, *Club TV USA* is taped live every week from inside 10 nightclubs in 10 cities, and is broadcasted each week on local television networks, as well as the E Channel (on Saturday nights), which is available in over 80 million households. The action cuts from city to city, club to club, and camera to camera...What's big in Baltimore? What's going down in Dallas? Check out the guys of Grand Rapids and the ladies of Louisville. It's up to each nightclub to choose which night they want to film their version of the show. For exact times and channels please visit [www.clubtvusa.com](http://www.clubtvusa.com).

Leon and DJ Greggy D roll into a new town almost every week, carrying only a couple of cordless mics and some CD players. They hook right into the existing mixer and sound system of each club and perform a 24-minute set, which makes up each week's show. Greg developed and mixed the show's opener in his studio in Scottsdale, AZ. "It was very difficult to top the last show opener we came up with almost four years ago when it was *House Party USA*, but I think I came pretty close. Also I cut the opener in half, which gives the dancers/crowd more footage time," says Greg.

A few months ago Leon approached Bob Durkin, whose nightclub connections seem limitless. Bob landed the show in popular national clubs such as Tiki Bob's, Have A Nice Day Cafe

and the BAR concept clubs. Bob and Greg work together on picking the music for the show. They mix a balance of today's Top 40 and club music, sprinkled with classics from names like Michael Jackson, Young MC, Bell Biv DeVoe, Digital Underground and others. "You've got to think mainstream when programming 10 different cities," notes Greg. "There's no room for local or regional favorites. The music has to be appealing to people from Philadelphia to Seattle. Luckily, my years of programming mix shows for radio stations... and my years as a nightclub jock in California and Arizona have helped me see what moves the crowd..."



**Mobile Beat: How long have you been a DJ?**

**Greggy D:** For over 15 years. I got my start in 1989 at a nightclub in downtown LA called Vertigo. I had a fake I.D. when I was 17 and had been checking out the LA clubs for a few years while developing my mixing skills. It took me a while to get an audition, but I finally got in.

**MB: Are you a DJ in Phoenix, as well as producer of the TV show?**

**GD:** Yes, I have been DJing in the Phoenix area since 1996. I currently spin Friday nights in Scottsdale at Devil's Martini. I spin Top 40, dance, disco and rock. The format is very similar to a wedding except without the ballads and line dances. And, believe it or not, they don't have me talk on a microphone—because they don't want one—weird, eh?

**MB: How hard was it to sell this show?**

**GD:** It took about three months of negotiating. I think the part that closed the deal was these two cocktail waitresses in Dallas knew





THE ACTION CUTS FROM  
**CITY TO CITY, CLUB TO CLUB,**  
 AND **CAMERA TO CAMERA...**  
 WHAT'S BIG IN BALTIMORE?  
 WHAT'S GOING DOWN IN  
 DALLAS? CHECK OUT THE GUYS OF  
 GRAND RAPIDS AND THE LADIES OF  
 LOUISVILLE.

of the previous show [House Party USA] back when they lived in Phoenix. They were so excited about the show coming back that they convinced Bob to sign the deal. Ah, the power of female persuasion.

**MB: How do you like the traveling?**

**GD:** It's fun but hard. I really wish I had a chance to see more of each city. I sit in a plane, I go to the hotel, I run to the club...party for a few hours...crash...get little sleep...and then do it all over again the next morning. Thank God it's only for a Friday and Saturday, twice a month.

**MB: Do you have a favorite or funny story you can tell us about a recent show taping?**

**GD:** I actually keep a diary of our trips at [www.clubtvusa.com](http://www.clubtvusa.com). You can get caught up on every trip from there. Let's just say I always forget something in every city. I think it's a combination of the tasty beverages, too much equipment with me, and lack of sleep.

**MB: What equipment do you bring with you?**

**GD:** I bring a couple of Shure wireless microphones and two Pioneer CDJ-1000s. I also carry a bunch of cords and adapters because the wiring setup at each club is different.

**MB: How many CDs/records do you bring?**

**GD:** I bring only the music that I am going to use on the show. Each show's music is formatted a few weeks in advance, so I definitely know what I'll be spinning. We make sure that we coordinate the music to not only fit our show but to fit the target audiences of all 10 of the clubs we are in.

**MB: Do you prefer CD or vinyl?**

**GD:** Hmm...a few years ago I would have said CDs for the weight to carry around and vinyl for how much control I have in manipulating

the sound, but nowadays, with the Pioneer 1000s, there is practically no difference.

**MB: Do you use a laptop during any live gigs?**

**GD:** For mobile events I do—weddings, corporate events and private parties. But not for the clubs.

**MB: What is your favorite type of music to program?**

**GD:** I like to play a little bit of everything. I wish dance music was more popular these days, 'cause I would love to be able to work more of that into my sets. The ultimate is when you know you have the crowd in the palm of your hand and you get to pull something from the back of the crates that normally you wouldn't play, like J. Geils' "Centerfold," Neil Diamond's "Sweet Caroline," or Dramarama's "Anything Anything."

**MB: Do you prefer a smaller market like Phoenix or would you rather be in a larger market?**

**GD:** Well, growing up in LA and also living and DJing in the San Francisco area, I would have to say Phoenix is perfect for me. You get that big city feel without all the traffic. We're market #15 now, so it's actually not that small. There are advantages to both.

**MB: What does the future hold for Gregg D?**

**GD:** Man, I wish I could answer that. I kind of fly by the seat of my pants. I'm at the point where I am getting towards the end of my DJ career but I definitely want to take that knowledge and apply it in some way. I will continue with my mobile business for a long time to come. As far as the clubs are concerned, ownership is my interest at this point...and I will always be making new *Show Enhancers* CDs! •

*Dave Kreiner is the owner of The Source DJ Music Supply. Surf/ shop at [www.thesourceformusic.com](http://www.thesourceformusic.com).*



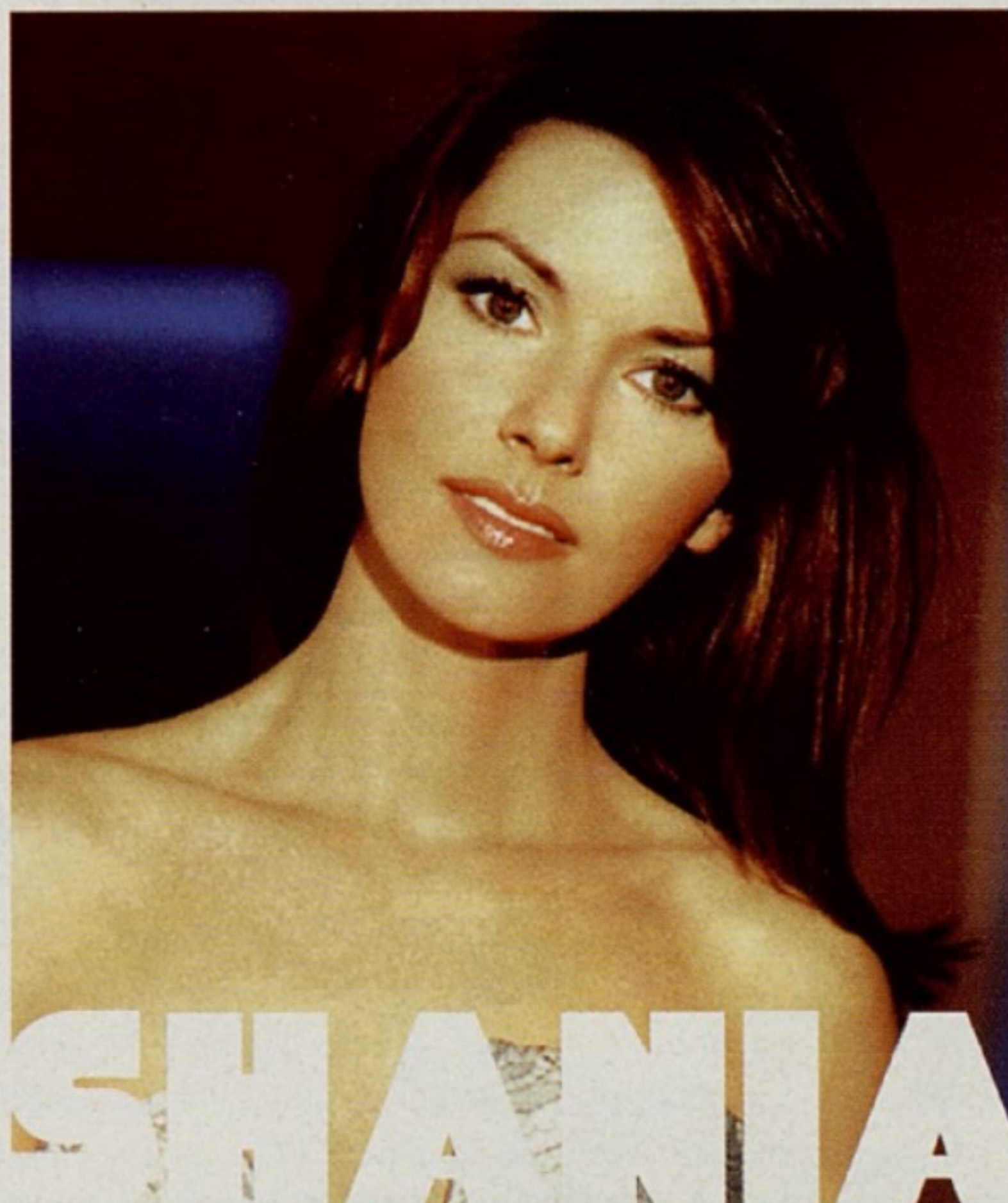
# 2005 THE MOBILE BEAT TOP 200

- 1 HEY YAI
- 2 CHA-CHA SLIDE
- 3 YEAH
- 4 GET LOW
- 5 AMAZED
- 6 IN DA CLUB
- 7 HOT IN HERRE
- 8 ELECTRIC BOOGIE (SLIDE)
- 9 BABY GOT BACK
- 10 YOU SHOOK ME ALL NIGHT LONG
- 11 YMCA
- 12 BROWN EYED GIRL
- 13 OLD TIME ROCK 'N' ROLL
- 14 SHAKE YA TAILFEATHER
- 15 FRIENDS IN LOW PLACES
- 16 WONDERFUL TONIGHT
- 17 LOVE SHACK
- 18 THE WAY YOU MOVE
- 19 BOOT SCOOTIN' BOOGIE
- 20 BRICK HOUSE
- 21 THE TWIST
- 22 CRAZY IN LOVE
- 23 PLAY THAT FUNKY MUSIC
- 24 SALT SHAKER
- 25 IT'S YOUR LOVE
- 26 FROM THIS MOMENT ON
- 27 UNCHAINED MELODY
- 28 TOXIC
- 29 MAN! I FEEL LIKE A WOMAN!
- 30 CAN'T HELP FALLING IN LOVE
- 31 WHAT A WONDERFUL WORLD
- 32 CRAZY
- 33 POUR SOME SUGAR ON ME
- 34 MACARENA
- 35 WITHOUT ME
- 36 AT LAST
- 37 COTTON EYE JOE
- 38 SAVE A HORSE (RIDE A COWBOY)
- 39 GET THE PARTY STARTED
- 40 I WILL SURVIVE
- 41 SHOUT
- 42 UNFORGETTABLE
- 43 STACY'S MOM
- 44 THE WAY YOU LOOK TONIGHT
- 45 MILKSHAKE
- 46 LET'S GET IT STARTED
- 47 REDNECK WOMAN
- 48 MAMBO #5
- 49 SUAVAMENTE
- 50 I CROSS MY HEART

- OUTKAST
- MR. C THE SLIDE MAN (DJ CASPER)
- USHER W/ LUDACRIS, LIL' JON
- LIL' JON & THE EAST SIDE BOYZ
- LONESTAR
- 50 CENT
- NELLY
- MARCIA GRIFFITHS
- SIR MIX-A-LOT
- AC/DC
- VILLAGE PEOPLE
- VAN MORRISON
- BOB SEGER
- MURPHY LEE W/ NELLY, P. DIDDY
- GARTH BROOKS
- ERIC CLAPTON
- B-52'S
- OUTKAST
- BROOKS & DUNN
- COMMODORES
- CHUBBY CHECKER
- BEYONCE W/ JAY-Z
- WILD CHERRY
- YING YANG TWINS
- TIM MCGRAW & FAITH HILL
- SHANIA TWAIN & BRYAN WHITE
- RIGHTEOUS BROTHERS
- BRITNEY SPEARS
- SHANIA TWAIN
- ELVIS PRESLEY
- LOUIS ARMSTRONG
- PATSY CLINE
- DEF LEPPARD
- LOS DEL RIO
- EMINEM
- ETTA JAMES
- REDNEX
- BIG & RICH
- PINK
- GLORIA GAYNOR
- OTIS DAY, ISLEY BROTHERS
- NATALIE & NAT KING COLE
- FOUNTAINS OF WAYNE
- FRANK SINATRA
- KELIS
- BLACK EYED PEAS
- GRETCHEN WILSON
- LOU BEGA
- ELVIS CRESPO
- GEORGE STRAIT



**OUTKAST**  
**HEY YAI!**



**SHANIA**  
**FROM THIS MOMENT ON**



**LONESTAR**  
**AMAZED**



# 2005 THE MOBILE BEAT TOP 200

- 51 STAND UP
- 52 FREEK-A-LEEK
- 53 RIGHT THURR
- 54 CELEBRATION
- 55 STAYIN' ALIVE
- 56 I LOVE THIS BAR
- 57 BURN
- 58 SWING THE MOOD
- 59 NUMB
- 60 GREASE MEGAMIX
- 61 NAUGHTY GIRL
- 62 GET BUSY
- 63 TIPSY
- 64 SWEET HOME ALABAMA
- 65 LADY MARMALADE
- 66 HOLIDAE IN
- 67 MAGIC STICK
- 68 HERO
- 69 CHICKEN DANCE
- 70 BABY BOY
- 71 PICTURE
- 72 MY PLACE
- 73 COULD I HAVE THIS DANCE
- 74 LIVIN' ON A PRAYER
- 75 I HOPE YOU DANCE
- 76 RIDE WIT ME
- 77 BILLIE JEAN
- 78 BEER FOR MY HORSES
- 79 EVERY TIME
- 80 LOSE YOURSELF
- 81 WHEN YOU SAY NOTHING AT ALL
- 82 LAST DANCE
- 83 I SAW HER STANDING THERE
- 84 NEW YORK, NEW YORK
- 85 STEP IN THE NAME OF LOVE
- 86 IT'S FIVE O CLOCK SOMEWHERE
- 87 LET'S GET LOUD
- 88 I SWEAR
- 89 THIS LOVE
- 90 CHATTAHOOCIE
- 91 WHERE IS THE LOVE
- 92 IGNITION
- 93 HEY MAMA
- 94 DON'T STOP TIL YOU GET ENOUGH
- 95 MY GIRL
- 96 BOUNCE
- 97 HAVE I TOLD YOU LATELY
- 98 CULO
- 99 WE ARE FAMILY
- 100 (EVERYTHING I DO) I DO IT FOR YOU

- LUDACRIS
- PETEY PABLO
- CHINGY
- KOOL & THE GANG
- BEE GEES
- TOBY KEITH
- USHER
- JIVE BUNNY
- LINKIN PARK
- J. TRAVOLTA & O. NEWTON-JOHN
- BEYONCE
- SEAN PAUL
- J-KWON
- LYNYRD SKYNYRD
- C. AGUILERA, LIL' KIM, MYA, PINK
- CHINGY
- LIL' KIM & 50 CENT
- ENRIQUE IGLESIAS
- VARIOUS
- BEYONCE W/ SEAN PAUL
- KID ROCK & SHERYL CROW
- NELLY W/ JAHEIM
- ANNE MURRAY
- BON JOVI
- LEE ANN WOMACK
- NELLY
- MICHAEL JACKSON
- TOBY KEITH & WILLIE NELSON
- BRITNEY SPEARS
- EMINEM
- ALISON KRAUSS & UNION STATION
- DONNA SUMMER
- BEATLES
- FRANK SINATRA
- R. KELLY
- ALAN JACKSON & JIMMY BUFFETT
- JENNIFER LOPEZ
- JOHN M. MONTGOMERY/ALL 4 ONE
- MAROON 5
- ALAN JACKSON
- BLACK EYED PEAS
- R. KELLY
- BLACK EYED PEAS
- MICHAEL JACKSON
- TEMPTATIONS
- SARAH CONNOR
- ROD STEWART / VAN MORRISON
- PIT BULL W/ LIL' JON
- SISTER SLEDGE
- BRYAN ADAMS



**BRITNEY  
EVERY TIME**



**BLACK EYED PEAS  
HEY MAMA**



**MAROON 5  
THIS LOVE**



# 2005 THE MOBILE BEAT TOP 200

- |     |                                   |                                |
|-----|-----------------------------------|--------------------------------|
| 101 | FOOTLOOSE                         | KENNY LOGGINS                  |
| 102 | SLOW MOTION                       | JUVENILE                       |
| 103 | OH, PRETTY WOMAN                  | ROY ORBISON                    |
| 104 | FAMILY AFFAIR                     | MARY J. BLIGE                  |
| 105 | PARADISE BY THE DASHBOARD LIGHT   | MEATLOAF                       |
| 106 | BREATHE                           | FAITH HILL                     |
| 107 | IN THE END                        | LINKIN PARK                    |
| 108 | ROCK AROUND THE CLOCK             | BILL HALEY AND HIS COMETS      |
| 109 | MONY MONY                         | BILLY IDOL                     |
| 110 | SANDSTORM                         | DARUDE                         |
| 111 | TAKIN' CARE OF BUSINESS           | BTO                            |
| 112 | JAILHOUSE ROCK                    | ELVIS PRESLEY                  |
| 113 | STROKIN'                          | CLARENCE CARTER                |
| 114 | TURN ME ON                        | KEVIN LYTTLE                   |
| 115 | WHENEVER WHEREVER                 | SHAKIRA                        |
| 116 | HOT HOT HOT                       | BUSTER POINDEXTER / ARROW      |
| 117 | MOVE YOUR BODY                    | NINA SKY                       |
| 118 | MUSTANG SALLY                     | WILSON PICKETT                 |
| 119 | I LOVE ROCK 'N' ROLL              | JOAN JETT                      |
| 120 | HEADSTRONG                        | TRAPT                          |
| 121 | HARDER TO BREATHE                 | MAROON 5                       |
| 122 | UP!                               | SHANIA TWAIN                   |
| 123 | ICE ICE BABY                      | VANILLA ICE                    |
| 124 | I DO (CHERISH YOU)                | 98 DEGREES                     |
| 125 | LIFESTYLES OF THE RICH AND FAMOUS | GOOD CHARLOTTE                 |
| 126 | RESPECT                           | ARETHA FRANKLIN                |
| 127 | TAKE MY BREATH AWAY               | JESSICA SIMPSON                |
| 128 | GREAT BALLS OF FIRE               | JERRY LEE LEWIS                |
| 129 | ALL MY LIFE                       | K-CI & JOJO                    |
| 130 | DO YOU LOVE ME                    | CONTOURS                       |
| 131 | PUMP IT UP                        | JOE BUDDEN                     |
| 132 | IN THE MOOD                       | GLENN MILLER ORCHESTRA         |
| 133 | C'MON 'N' RIDE IT (THE TRAIN)     | QUAD CITY DJ'S                 |
| 134 | PARTY UP (UP IN HERE)             | DMX                            |
| 135 | BEAUTIFUL                         | CHRISTINA AGUILERA             |
| 136 | SMOOTH                            | SANTANA                        |
| 137 | COME ON EILEEN                    | DEXY'S MIDNIGHT RUNNERS        |
| 138 | DIP IT LOW                        | CHRISTINA MILIAN               |
| 139 | KETCHUP SONG                      | LAS KETCHUP                    |
| 140 | WHEN THE SUN GOES DOWN            | KENNY CHESNEY W/ UNCLE KRACKER |
| 141 | MY MARIA                          | BROOKS & DUNN                  |
| 142 | BUTTERFLY KISSES                  | BOB CARLISLE                   |
| 143 | KEEPER OF THE STARS               | TRACY BYRD                     |
| 144 | HOLLA BACK                        | MARIO                          |
| 145 | BUILD ME UP BUTTERCUP             | FOUNDATIONS                    |
| 146 | HELLA GOOD                        | NO DOUBT                       |
| 147 | I WANNA TALK ABOUT ME             | TOBY KEITH                     |
| 148 | LET'S GET DOWN                    | BOW WOW                        |
| 149 | JUMP AROUND                       | HOUSE OF PAIN                  |
| 150 | VIBRATE                           | PETEY PABLO                    |



**CHRISTINA  
BEAUTIFUL**



**TRAPT  
JON Z  
GET LOW**



**NO DOUBT  
HELLA GOOD**

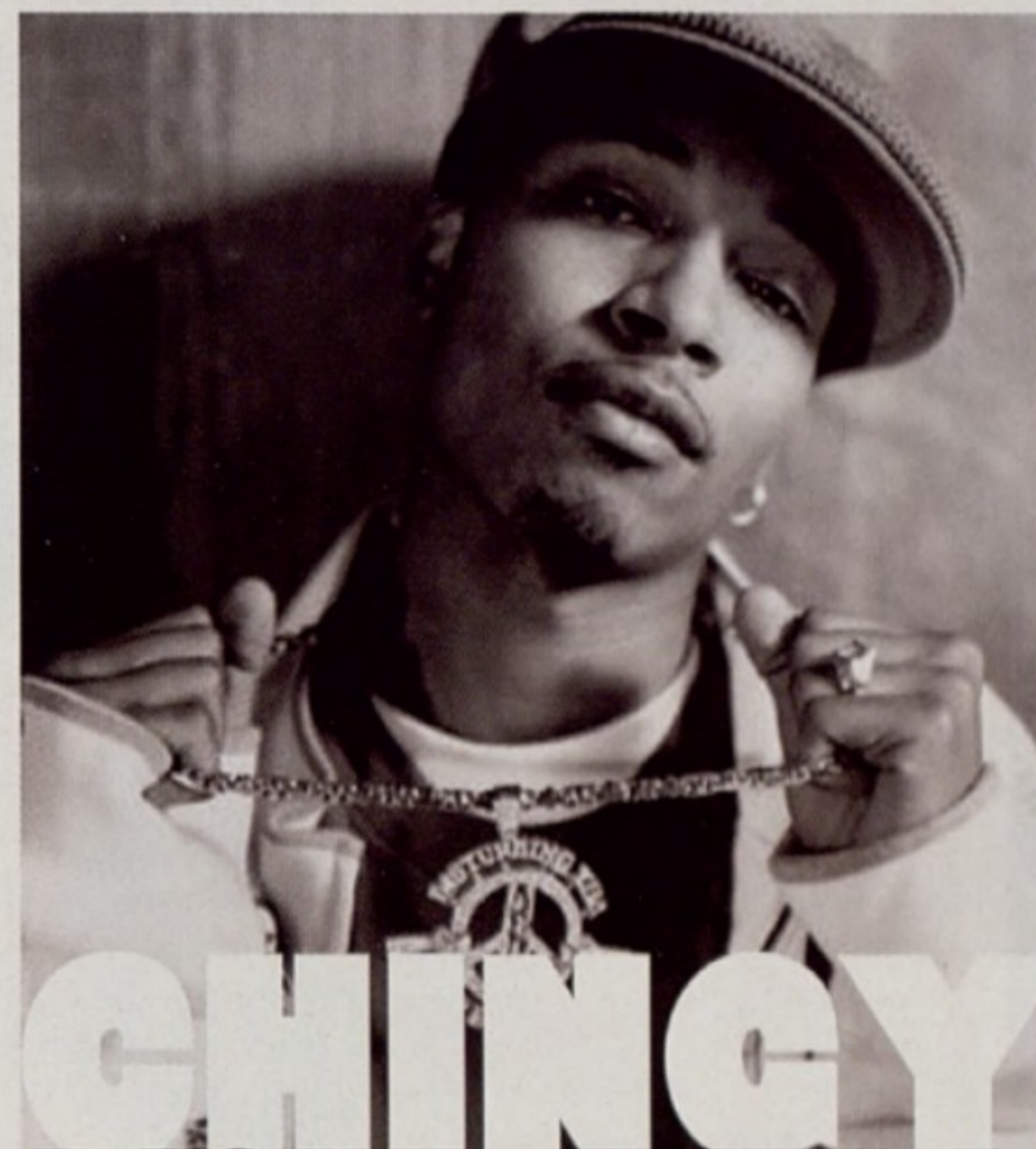


# THE MOBILE BEAT TOP 200

- |   |                             |
|---|-----------------------------|
| 151 SUGA SUGA                                 | BABY BASH W/ FRANKIE J.     |
| 152 GET DOWN TONIGHT                          | KC & THE SUNSHINE BAND      |
| 153 LET'S GET IT ON                           | MARVIN GAYE                 |
| 154 YOU NEVER EVEN CALLED ME BY MY NAME       | DAVID ALLAN COE             |
| 155 I DON'T WANT TO MISS A THING              | AEROSMITH                   |
| 156 FAINT                                     | LINKIN PARK                 |
| 157 YOU'RE THE FIRST, THE LAST, MY EVERYTHING | BARRY WHITE                 |
| 158 WORK IT                                   | MISSY ELLIOT                |
| 159 ONE CALL AWAY                             | CHINGY                      |
| 160 BECAUSE YOU LOVED ME                      | CELINE DION                 |
| 161 HEAVEN                                    | DJ SAMMY                    |
| 162 ROCK YOUR BODY                            | JUSTIN TIMBERLAKE           |
| 163 A MOMENT LIKE THIS                        | KELLY CLARKSON              |
| 164 ANY MAN OF MINE                           | SHANIA TWAIN                |
| 165 CAN'T GET YOU OUT OF MY HEAD              | KYLIE MINOGUE               |
| 166 WE LIKE TO PARTY                          | VENGABOYS                   |
| 167 CALIFORNIA LOVE                           | 2PAC & DR. DRE              |
| 168 PIECES OF ME                              | ASHLEE SIMPSON              |
| 169 I'M STILL IN LOVE WITH YOU                | SEAN PAUL                   |
| 170 TOOTSEE ROLL                              | 69 BOYZ                     |
| 171 BACK THAT THING UP                        | JUVENILE                    |
| 172 BEWARE OF THE BOYS                        | PANJABI MC W/ JAY-Z         |
| 173 21 QUESTIONS                              | 50 CENT                     |
| 174 MY BAND                                   | D-12 W/ EMINEM              |
| 175 BRING ME TO LIFE                          | EVANESCENCE                 |
| 176 SOMEDAY                                   | NICKELBACK                  |
| 177 THIS IS HOW WE DO                         | BIG TYMERS                  |
| 178 JUST LOSE IT                              | EMINEM                      |
| 179 BACK IN BLACK                             | AC/DC                       |
| 180 COUNTRY GRAMMAR                           | NELLY                       |
| 181 MY BOO                                    | USHER W/ALICIA KEYS         |
| 182 AIN'T NO MOUNTAIN HIGH ENOUGH             | MARVIN GAYE & TAMMI TERRELL |
| 183 GOODIES                                   | CIARA W/PETEY PABLO         |
| 184 GAME OVER                                 | LIL' FLIP                   |
| 185 BREAKAWAY                                 | KELLY CLARKSON              |
| 186 ROCK AND ROLL ALL NITE                    | KISS                        |
| 187 MY WAY                                    | FRANK SINATRA               |
| 188 DANCING QUEEN                             | ABBA                        |
| 189 I MELT                                    | RASCAL FLATTS               |
| 190 HEY BABY                                  | NO DOUBT                    |
| 191 LEAN BACK                                 | TERROR SQUAD                |
| 192 MARGARITAVILLE                            | JIMMY BUFFET                |
| 193 IT'S RAINING MEN                          | WEATHER GIRLS               |
| 194 TRULY MADLY DEEPLY                        | SAVAGE GARDEN               |
| 195 BLISTER IN THE SUN                        | VIOLENT FEMMES              |
| 196 HAPPY PEOPLE                              | R. KELLY                    |
| 197 MY BEST FRIEND                            | TIM MCGRAW & FAITH HILL     |
| 198 SORRY 2004                                | RUBEN STUDDARD              |
| 199 FISHIN' IN THE DARK                       | NITTY GRITTY DIRT BAND      |
| 200 THE GOOD STUFF                            | KENNY CHESNEY               |



**BEYONCE**  
**NAUGHTY GIRL**



**CHINGY**  
**RIGHT THURR**



**AC/DC**  
**BACK IN BLACK**



# 2003 THE MOBILE BEAT TOP 200

## NEW CROOVES

- 1 GET LOW
- 2 YEAH
- 3 SALT SHAKER
- 4 THE WAY YOU MOVE
- 5 TOXIC
- 6 LET'S GET IT STARTED
- 7 MILKSHAKE
- 8 STAND UP
- 9 FREEK-A-LEEK
- 10 HOLIDAE IN
- 11 STACY'S MOM
- 12 BOUNCE
- 13 NAUGHTY GIRL
- 14 SAVE A HORSE (RIDE A COWBOY)
- 15 MY PLACE
- 16 SLOW MOTION
- 17 EVERY TIME
- 18 STEP IN THE NAME OF LOVE
- 19 NUMB
- 20 TIPSY
- 21 MOVE YOUR BODY
- 22 CULO
- 23 GAME OVER
- 24 HEY MAMA
- 25 THIS LOVE
- 26 SHUT UP
- 27 TURN ME ON
- 28 BREAKAWAY
- 29 REDNECK WOMAN
- 30 GOODIES

- LIL' JON & THE EAST SIDE BOYZ  
 USHER W/ LUDACRIS, LIL' JON  
 YING YANG TWINS  
 OUTKAST  
 BRITNEY SPEARS  
 BLACK EYED PEAS  
 KELIS  
 LUDACRIS  
 PETEY PABLO  
 CHINGY  
 FOUNTAINS OF WAYNE  
 SARAH CONNOR  
 BEYONCE  
 BIG & RICH  
 NELLY W/ JAHEIM  
 JUVENILE  
 BRITNEY SPEARS  
 R. KELLY  
 LINKIN PARK  
 J-KWON  
 NINA SKY  
 PIT BULL W/ LIL' JON  
 LIL' FLIP  
 BLACK EYED PEAS  
 MAROON 5  
 BLACK EYED PEAS  
 KEVIN LYTTLE  
 KELLY CLARKSON  
 GRETCHEN WILSON  
 CIARA W/ PETEY PABLO

# 2003 THE MOBILE BEAT TOP 200

## WEDDING LONGS

- 1 AMAZED
- 2 FROM THIS MOMENT ON
- 3 WONDERFUL TONIGHT
- 4 IT'S YOUR LOVE
- 5 AT LAST
- 6 WHAT A WONDERFUL WORLD
- 7 UNCHAINED MELODY
- 8 UNFORGETTABLE
- 9 CAN'T HELP FALLING IN LOVE
- 10 HAVE I TOLD YOU LATELY
- 11 THE WAY YOU LOOK TONIGHT
- 12 I CROSS MY HEART
- 13 ALL MY LIFE
- 14 COULD I HAVE THIS DANCE
- 15 I DO (CHERISH YOU)
- 16 HERO
- 17 I SWEAR
- 18 I HOPE YOU DANCE
- 19 A MOMENT LIKE THIS
- 20 BEAUTIFUL
- 21 (EVERYTHING I DO) I DO IT FOR YOU
- 22 I DON'T WANT TO MISS A THING
- 23 BECAUSE YOU LOVED ME
- 24 TRULY MADLY DEEPLY
- 25 KEEPER OF THE STARS
- 26 CRAZY
- 27 BREATHE
- 28 COME AWAY WITH ME
- 29 THIS I SWEAR
- 30 I MELT

- LONESTAR  
 SHANIA TWAIN & BRYAN WHITE  
 ERIC CLAPTON  
 TIM MCGRAW & FAITH HILL  
 ETTA JAMES  
 LOUIS ARMSTRONG  
 RIGHTEOUS BROTHERS  
 NATALIE & NAT KING COLE  
 ELVIS PRESLEY  
 ROD STEWART / VAN MORRISON  
 FRANK SINATRA  
 GEORGE STRAIT  
 K-CI & JOJO  
 ANNE MURRAY  
 98 DEGREES  
 ENRIQUE IGLESIAS  
 JOHN M. MONTGOMERY/ALL 4 ONE  
 LEE ANN WOMACK  
 KELLY CLARKSON  
 CHRISTINA AGUILERA  
 BRYAN ADAMS  
 AEROSMITH  
 CELINE DION  
 SAVAGE GARDEN  
 TRACY BYRD  
 PATSY CLINE  
 FAITH HILL  
 NORAH JONES  
 NICK LACHEY  
 RASCAL FLATTS



# Hanging On in Margaritaville

*It's not just about a drink—the song conveys a different attitude for a different latitude*

By R. A. Lindquist

**S**ome songs have a way of growing on you over the years. Likewise, the artists with staying power are the ones who strike a chord that keeps on resonating over time with listeners' dreams and desires. One such artist, whose career is now in its fourth decade, is Jimmy Buffett. And that particular song that just keeps on taking people away on a four-minute trip to the tropics—and appearing in the *Mobile Beat* Top 200 year after year? "Margaritaville."

## TO MARGARITAVILLE AND BEYOND

Starting his life's voyage on Christmas Day 1946, James William Buffett hailed originally from Pascagoula, Mississippi. The singer/songwriter's first album, *Down to Earth*, came out on Barnaby Records in 1970. Four years later, his fourth release, *Living and Dying in 3/4 Time* featured "Come Monday." That got the attention of commercial radio and lit the slow-burning fuse on his career. Little by little, mostly through word-of-mouth and FM radio play, a loyal following began to grow.

Then, in 1977, while the Bee Gees were busy igniting disco dance floors with their *Saturday Night Fever* hits, Buffett had his big initial splash of radio success. "Margaritaville" hit the Top 10 and the secret was out. His loyal cult began to accept the fact that they could no longer keep him and his music captive.

It didn't take long for people with way-too-serious jobs to realize that when you pop a Buffett tape (or now, CD) into your player, the play button instantly becomes an escape key. As addicting as a pitcher of margaritas on a hot afternoon, Buffett serves up his songs with one part fantasy, one part mystery, and one part biography, with plenty of salt around the rim. Buffett is blessed with the ability to take those who board the Parrot Head Express on a welcome excursion far from the everyday, mundane, stressful annoyances that poke in the side and pummel the brain.

Thus far on the journey, there have been songs about pirates,

beaches, blonde strangers, steamers, volcanoes, rocket ships, filling station holdups, motel rooms, saxophones, John Wayne, cheeseburgers, sharks, tourists, drunks, hurricanes—he's been at it so long

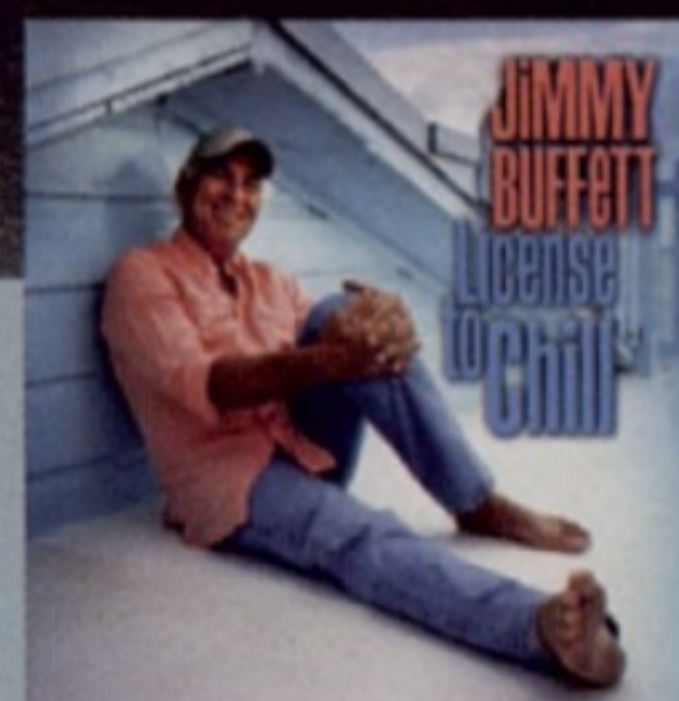
that he's got a musical snapshot of every eccentricity, staggering occurrence or consequence in paradise you can imagine. He can deliver a witty ditty like "Simply Complicated," (from his latest album, *License to Chill*) with the same musical integrity and sincerity as a nostalgia-drenched ballad. It's music that people south of the Mason-Dixon can identify with, while those to the north find the pictures, feelings and sounds a perfect way to take a sip of summer during the long off-season.

## SLOW BURNING SUCCESS FLARES UP

Over the years, Jimmy Buffett's discography has grown to total 34 albums. Early on, many of those went unnoticed by everyone except the growing legions of Parrot Heads. Buffett saw what was going on. People were showing up for his concerts in outrageous dress, in decorated vans, ready for a real party. Churning up quietly and slowly, Parrot Head mania gathered into a hurricane. Buffett's tours started selling out moments after tickets went on sale.

Jimmy himself was hard pressed to explain it, but decided he better go with it. "I've always been a live performer because it's been important for me to have that connection to my audience," he says. His desire to give his audience the best bang for the buck created a following that has multiplied like beach bunnies.

While he's never won a Grammy or (until recently) any major awards for his music, he keeps his batteries charged by staying connected to the power of the Parrot Heads. When his latest release, *License to Chill*, went on sale in July 2004, so many folks showed up at the record clerk's window to get one that it went to the top of the *Billboard* album chart right out of the box. Buffett now has his first #1 CD and, along with it, the career distinction of the artist who waited the longest period of time from his first release to his first chart-capper.\*





# hip hop

## DOMINATION

By David Kreiner

**H**ip-hop continues its radio and club dominance. This month's remix compilations provide fresh versions of all the current favorites you need to guarantee that your dance floor stays busy.

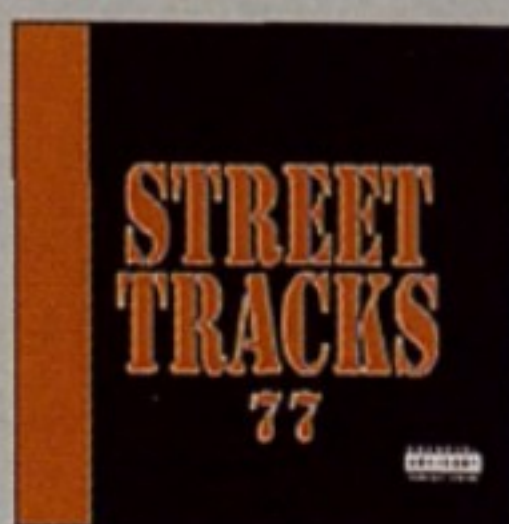
**STREET TRACKS 77** keeps you in the groove with many of the latest, biggest hits. Nitty gets it started with "Nasty Girl" (121.8 BPM), which uses the chorus from the Archies' '60s song, "Sugar, Sugar." It's nice to have a higher-beat hip-hop song to keep the dance floor energized. This is not a Vanity 6 remake. One of the biggest hits of the end of last summer was "Lean Back" by Terror Squad, featuring Eminem and Lil' Jon, at 95 BPM. This is a must-have version and will keep your crowd yelling for more. Next up is Ciara (featuring Petey Pablo and T.I.) with "Goodies." This 102-BPM remix is another killer version of a popular radio hit and one of the better remixes on the set. Keeping the hit train going is "I Like That" (106.9 BPM) by Houston, featuring Chingy. It's another super clean and very usable remix from the Hot Tracks remix team. Petey Pablo has a club and radio hit with "Vibrate," found here at a much-needed, higher tempo of 111 BPM. A sparkling mix and strong beats push this version to the edge. J-Kwon follows with "You & Me" (explicit lyrics) at 93 BPM. A very usable version of this big radio hit. Nelly (featuring

Jaheim) closes out a great issue with "My Place" (81.6 BPM). It's a super-clean remix and a very user-friendly version of this big hit. Overall this is a must-have issue.

Bringing on the extended upbeat Top 40 and club remixes is **Ultimix with ULTIMIX 108**. Christian Millian starts it off with "Dip It Low" (Part 1 at 85 BPM and Part 2 at 125 BPM). Part 1 is a sexy, slow R&B version, with guest Fabolous, which will work well in your early sets. Part 2, featuring Shannna, is a speedy, housed-up version that will work well in late-night sets. A strong drum track and synth bass line will propel your dance floor. Japan's Utada has a mid-tempo club hit with "Easy Breezy" (94 BPM), which is the follow-up to a previous hit, "Devil Inside". Franz Ferdinand offers two flavors with "Take Me Out" Part 1 (106 BPM) and Part 2 at a sweaty 132 BPM. Part 1 comes out of the gate with powerful guitar chords and riffs, featuring a rock beat. We'll take all the remixed rock songs we can get our hands on! Part 2 is a major departure from Part 1 and is a techno-flavored club mix with some guitar licks thrown in for fun. It uses the Morgan Geist remix as a basis.

Milk & Sugar (featuring Lizzy Pattinson) follows with "Let the Sun Shine" at 130 housed-up BPM. Utilizing the "Let the Sun Shine" chorus from the Broadway musical and movie *Hair*, this one





## STREET TRACKS 77

Nasty Girl	NITTY	121.8
Lean Back (Remix)	TERROR SQUAD feat. EMINEM & LIL JON	95
Goodies	CIARA feat. PETEY PABLO & T.I.	102
I Like That	HOUSTON feat. CHINGY	106.9
Vibrate	PETEY PABLO	111
You & Me (Explicit Lyrics)	J-KWON	93
My Place (CD Bonus)	NELLY feat. JAHEIM	81.6

## ULTIMIX 108

Lean Back (Ulti-Remix)	TERROR SQUAD	128
Drive	DEBBY HOLIDAY	128
My Happy Ending	AVRIL LAVIGNE	85
Outrageous, Part 1	BRITNEY SPEARS	105
Outrageous, Part 2	BRITNEY SPEARS	129
Float On Cd Bonus	MODEST MOUSE	101
Dip It Low, Part 1	CHRISTIAN MILIAN feat. FABOLOUS	85
Dip It Low, Part 2	CHRISTIAN MILIAN feat. FABOLOUS	125
Easy Breezy	UTADA	94
Take Me Out, Part 1	FRANZ FERDINAND	106
Take Me Out, Part 2	FRANZ FERDINAND	132
Let The Sun Shine	MILK & SUGAR feat. LIZZY PATTINSON	130

## HOT TRACKS 23.4

Outrageous, Part 1	BRITNEY SPEARS	105
Outrageous, Part 2	BRITNEY SPEARS	120
Push the Feeling on 2004	NIGHTCRAWLERS	128.9
Cha Cha Heels (Drag Pump's Mix)	ROSABEL feat. JEANIE TRACY	130
If I Close My Eyes	REINA	132
Ex, Ex Girlfriend	DND feat. ANGIE IRONS	134.9
Everytime (Bonus Track)	BRITNEY SPEARS	132

is based on the Bass Bumpers remix. It's a strong club mix that will keep your dancers yelling for more. Terror Squad's recent smash "Lean Back" gets a sweaty house remix at 128 BPM. This is an essential house version of this amazing hit, from remixer DJ Volume. Debby Holiday is up next with "Drive" (128 BPM). This club-only hit will work well in late-night sets. Pop rocker Avril Lavigne's hit, "My Happy Ending," (85 BPM) is a down-tempo hit that is better to listen to than to dance to. "Outrageous," from Britney Spears, appears in two versions: Part 1 at 105 BPM and Part 2 at 129 BPM. Part 1 has an aggressive drum beat that will push your dance floor, along with Q-Tip's "Vivrant Thing" loops added in for fun. Part 2 is pure house and will keep your crowd happy in the midnight hour. (Murk's Space Miami Mix is a basis for this remix). Closing out the set is rock outfit Modest Mouse with "Float On" (101 BPM). This retro-sounding remix is another OK-to-listen-not-so-good-to-dance song.

Upbeat club remixes continue on **HOT TRACKS 23.4**. First up is Britney Spears with two flavors of her latest hit, "Outrageous"—Part 1 at a slow, sexy 105 BPM and Part 2 at a speedy 120 BPM. Part 1's Panjabi flute and drum vibe push this remix quite well. Part 2 is

a housed-up version that will work well in the wee hours. A killer drum track and bass line push this remix to the limit. Nightcrawlers are up next with a remix of their classic club hit, "Push the Feeling on 2004" at a brisk 128.9 BPM. Familiar vocals and pumped-up synth bass propel this great late-night pumper. Rosabel (with Jeanie Tracy) has a club hit on "Cha Cha Heels (Drag Pump's Mix)". This strong, 130-BPM mix will only work in your late-night sets, when the crowd is wired up. "If I Close My Eyes" by nightclub diva Reina keeps the party going at 132 BPM, with feminine vocals floating over an excellent drum/synth bass track. Yet another late-night pumper with strong drum beats and a retro bass line comes from Dnd (featuring Angie Irons), with "Ex, Ex Girlfriend" at a quick 134.9 BPM. Closing out the set is Britney Spears' "Everytime" (132 BPM). Her overexposure in the media will probably make for few requests. Otherwise, this is a strong, consistent issue.\*

*All the CDs reviewed in Remix Report can be purchased from The Source DJ. Shop/surf [www.thesourceformusic.com](http://www.thesourceformusic.com) or call 800-775-3472 for a free catalog or to place an order.*





# Hot Party!

## GUARANTEED

*Wisdom from the wood: how to consistently kindle your very own disco inferno*

By Jay Maxwell

**M**y father was great at many things. As I look back, I'm amazed at the things he tried to teach me compared to the things that I learned from him simply from casual observations. Southwest Georgia, while typically thought of as having an endless summer season, can sometimes chill you down to the bone with its damp, cold winter days. When my grandfather built his house in the 1920s, he wanted insurance against the harshness of the Georgia frost, so he built a fireplace with a six-foot opening. To this day I have never seen another house with a fireplace the size of the one I grew up warming my backside to. Each winter day before leaving for work, or upon returning from church service on Sunday morning, I would watch my dad build a fire. Almost without fail, he could start a fire within a matter of a few minutes. He was a master and an artist in creating a fire—a fire that would warm the room with its radiant heat.

### Igniting the Dance Floor

Though my father never placed a round piece of vinyl on a turntable and the only CDs that he owned were those bought at a bank, he taught me much about being a mobile disc jockey. It's just like building a fire in a fireplace. There's an urgent need to turn a cold room into a radiant one, glowing with action, and it must be done in a limited amount of time because those in the room are expecting you to perform magic immediately. It was years later, after I moved out on my own, that I realized just how much magic my daddy possessed in starting a fire. When I tried to build a fire my way, it failed to ignite. A small flame, at best, was all I could muster. Then when I reflected back on the method I had witnessed in my childhood, I began to have success in lighting and sustaining a fire. Clearly, Father did know best.

### Experienced Fire-Starters

In my profession as a Mobile DJ, my music is the wood and my voice is the match. With each event, I carefully stack the tunes and encour-

age people just enough to start a musical fire on the dance floor. Like my father, who would evaluate how much wood to bring inside, based on how cold it was predicted to be, I judge how many party starters to play, based on the chill in the room. If I feel that the crowd will be easy to please and will stay on the dance floor most of the night, I may venture from the guaranteed list of party starters after playing only a limited number. But if I sense a hard-to-please crowd, I might stick with the insurance policy of the Absolute Best Party Starters.

No one ever dared to tell my dad that he wasn't building a fire the right way. A stern look would have met any "city slicker" who suggested using a Duraflame® log or installing a gas line so the fire could be initiated with the flick of a switch. It is amazing though, how many people try to tell me how to build a fire at a party. We encourage our clients, especially brides, to give us input on the music they want to hear. Each client receives our song booklet with almost 2,000 songs listed. These songs have a proven power to get people on the dance floor. Knowing the type and variety of fuel (wood or songs), is extremely helpful in creating the right atmosphere. Unfortunately for the Mobile DJ, the client often wants to take too much control of the music. Many brides get too hands-on with the music selection and create their own list of music, which isn't even close to the time-tested selections in our book. Their song selections are often analogous to laying brick logs in a pile and commanding me to light it with pencil lead. They want a great, hot party, but they won't leave it to the expert fire builder, the Mobile DJ, to employ his experience and expertise.

We've had brides go so far as to cross out all but a handful of songs, with explicit directions to not play anything in the booklet except what wasn't deleted. Brides will often "tie our hands" in a double knot. One knot is that we are not to play any songs that would be found at the top of this issue's list. The second knot is that we are not to take requests from the guests. This second issue is one that I have never completely understood. Yes, it is the bride's special day (one that hopefully will never be repeated for her) and she has every right to plan it the way she desires. But the reception should be thought of



as a celebration for ALL her guests. When my father built a fire, he never intended for just one person to benefit from his efforts. All who entered the room had their chill lifted by the roaring flame.

### Afterglow

Whenever neighbors came to visit during the winter, they would often remark as they prepared to leave, "I guess it's time for me to head on home, but I sure don't want to leave this warm fire." I think my father

took great pride in hearing that compliment. During a guest's stay, whether for an hour or an afternoon, he would add just enough wood to continue the flame, poking at the embers and rearranging the stack of wood when needed. A Mobile DJ should have the same pride as my father and his fireplace. You should know how to start a fire, know when to poke it, and when to add more wood. So at the end of the stay, you too can hear someone say, "I guess it's time to go home now, but I sure did enjoy this hot party."

## ABSOLUTELY SIZZLING SELECTIONS

	SONG TITLE	ARTIST
1	Electric Boogie (Slide)	MARCIA GRIFFITHS
2	Brown Eyed Girl	VAN MORRISON
3	Y.M.C.A.	VILLAGE PEOPLE
4	Brick House	COMMODORES
5	Cha-Cha Slide	MR. C THE SLIDE MAN (DJ CASPER)
6	I Will Survive	GLORIA GAYNOR
7	Dancing Queen	ABBA
8	We Are Family	SISTER SLEDGE
9	Celebration	KOOL & THE GANG
10	C'Mon 'N' Ride It (The Train)	QUAD CITY DJ'S
11	Stayin' Alive	BEE GEES
12	Love Shack	B-52'S
13	Shout	OTIS DAY, ISLEY BROTHERS
14	Respect	ARETHA FRANKLIN
15	The Twist	CHUBBY CHECKER
16	Build Me Up Buttercup	FOUNDATIONS
17	Old Time Rock 'N' Roll	BOB SEGER
18	Mustang Sally	WILSON PICKETT
19	December '63 (Oh What a Night)	FOUR SEASONS
20	Sweet Home Alabama	LYNYRD SKYNYRD
21	Play that Funky Music	WILD CHERRY
22	Cotton Eye Joe	REDNEX
23	Get Down Tonight	KC & THE SUNSHINE BAND
24	Super Freak	RICK JAMES
25	Let's Twist Again	CHUBBY CHECKER
26	Kiss	PRINCE
27	Bust a Move	YOUNG M.C.
28	Grease Megamix	J. TRAVOLTA & O. NEWTON-JOHN
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30	Twist and Shout	BEATLES
31	That's the Way I Like It	KC & THE SUNSHINE BAND
32	ABC	JACKSON 5
33	Billie Jean	MICHAEL JACKSON
34	I Got You (I Feel Good)	JAMES BROWN
35	Copacabana	BARRY MANILOW
36	Soul Man	BLUES BROTHERS
37	New York, New York	FRANK SINATRA

38	Mony Mony	BILLY IDOL
39	1999	PRINCE
40	Ice Ice Baby	VANILLA ICE
41	Shake Your Booty	KC & THE SUNSHINE BAND
42	It Takes Two	ROB BASE
43	Gettin' Jiggy Wit It	WILL SMITH
44	You Shook Me All Night Long	AC/DC
45	Get the Party Started	PINK
46	Macarena	LOS DEL RIO
47	Come On Eileen	DEXY'S MIDNIGHT RUNNERS
48	Oh, Pretty Woman	ROY ORBISON
49	You Dropped a Bomb on Me	GAP BAND
50	Tootsee Roll	69 BOYZ
51	Boot Scootin' Boogie	BROOKS & DUNN
52	Wild Thing	TONE LOC
53	Footloose	KENNY LOGGINS
54	It's Raining Men	WEATHER GIRLS
55	All Shook Up	ELVIS PRESLEY
56	You Spin Me Round (Like A Record)	DEAD OR ALIVE
57	Funky Cold Medina	TONE LOC
58	Everybody Have Fun Tonight	WANG CHUNG
59	Tainted Love	SOFT CELL
60	What I Like About You	ROMANTICS
61	Shoop	SALT-N-PEPA
62	Runaround Sue	DION
63	Mickey	TONI BASIL
64	Jessie's Girl	RICK SPRINGFIELD
65	I'm a Believer	MONKEES
66	Twistin' the Night Away	SAM COOKE
67	Don't Stop Till You Get Enough	MICHAEL JACKSON
68	Hound Dog	ELVIS PRESLEY
69	Holiday	MADONNA
70	Beat It	MICHAEL JACKSON
71	Proud Mary	IKE & TINA TURNER
72	Joy and Pain	ROB BASE
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3 (Sitting On) The Dock of the Bay	OTIS REDDING
4 Let's Get It On	MARVIN GAYE
5 Can't Help Falling in Love	ELVIS PRESLEY
6 Have I Told You Lately	VAN MORRISON
7 When a Man Loves a Woman	PERCY SLEDGE
8 At Last	ETTA JAMES
9 Unchained Melody	RIGHTEOUS BROTHERS
10 Unforgettable	NATALIE & NAT KING COLE
11 The Way You Look Tonight	FRANK SINATRA
12 I Hope You Dance	LEE ANN WOMACK
13 Crazy	PATSY CLINE
14 Sexual Healing	MARVIN GAYE
15 My Girl	TEMPTATIONS
16 Breathe	FAITH HILL
17 Don't Know Why	NORAH JONES
18 Because You Loved Me	CELINE DION
19 When You Say Nothin' at All	ALISON KRAUSS

20	I Could Not Ask for More	EDWIN MCCAIN
21	You've Lost that Lovin' Feeling	RIGHTEOUS BROTHERS
22	Let's Stay Together	AL GREEN
23	Have I Told You Lately	ROD STEWART
24	Amazed	LONESTAR
25	You're The Inspiration	CHICAGO
26	It's Your Love	TIM MCGRAW & FAITH HILL
27	From this Moment On	SHANIA TWAIN & BRYAN WHITE
28	Crazy for You	MADONNA
29	Lady in Red	CHRIS DEBURGH
30	I Will Always Love You	WHITNEY HOUSTON
31	I Cross My Heart	GEORGE STRAIT
32	Wind Beneath My Wings	BETTE MIDLER
33	In the Still of the Night	FIVE SATINS
34	Faithfully	JOURNEY
35	Kiss from a Rose	SEAL
36	Save the Best for Last	VANESSA WILLIAMS
37	If Tomorrow Never Comes	GARTH BROOKS
38	The Dance	GARTH BROOKS
39	I Swear	JOHN MONTGOMERY
40	Through the Years	KENNY ROGERS

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# Dance Floor Digest

By Fred Sebastian

## How Many Top Tunes Can You Cram Into One Track?

Medleys and megamixes are often welcome treats for DJs. Just as *Reader's Digest* condenses popular literature down to bite-sized nuggets for busy readers, these musical combinations, when done well, can weave songs together almost seamlessly, often tying together the catchy hooks while eliminating the filler. Think of them as low-carb alternatives for healthier dance floors.

**PARTY MEGAMIX 2** is one of the only remaining volumes still available, out of four original collections in this series. Lucky for us, it just might be the best of the bunch. Though these megamixes don't credit the original artists, they have been dance floor certified and approved by a majority of DJs. The "Frank Sinatra Mix" has created heated arguments as to whether it's really Old Blue Eyes or not. Very good stuff.



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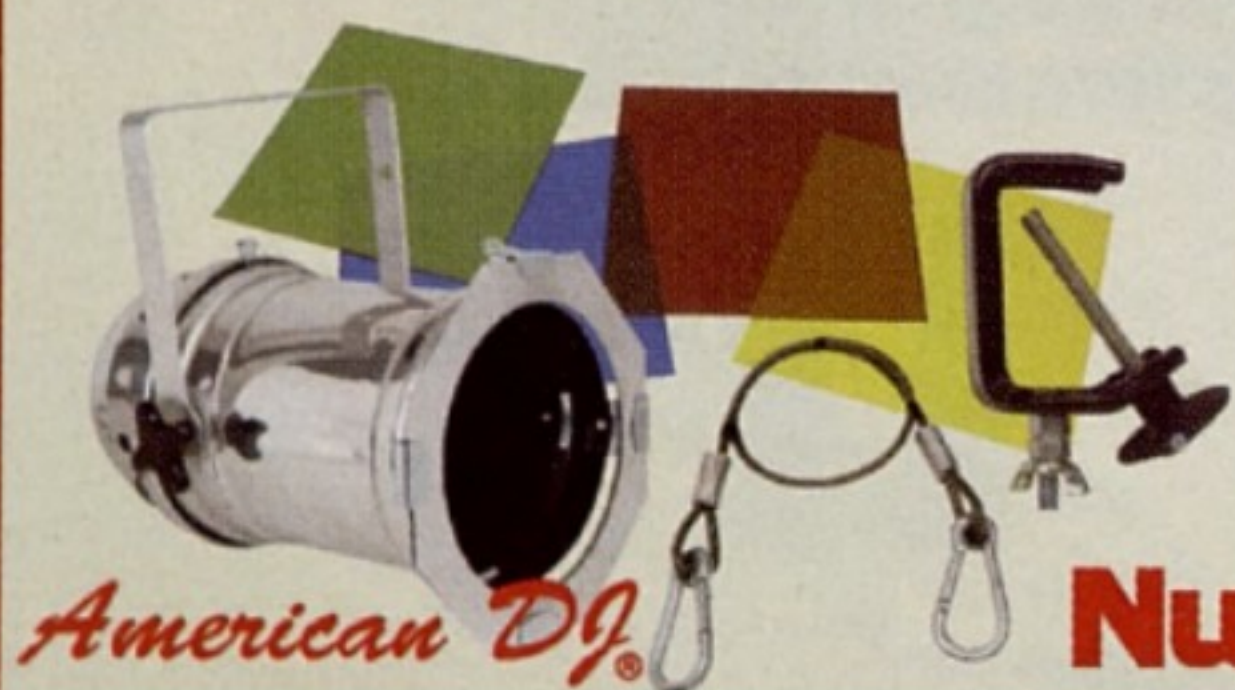
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# As American as karaoke

*KJs band together to raise the pitch of the karaoke profession*

By Greg Tutwiler

**T**he Mobile DJ business is relatively young. Yet the people that pride themselves on being part of this community have done many things to try to bring legitimacy to this growing arena. Entities such as *Mobile Beat*, with its Mobile Beat DJ Show, along with several national and regional conventions and conferences, Web communities, and associations have dedicated themselves to the advancement of the Mobile DJ profession.

So why should karaoke be any different? Yes, it's not quite as mature in years as the DJ industry. But, the reality is that mobile disc jockeys make up a large percentage of the hosts who drive the karaoke industry. So, why the lack of respect? Why the lower paying gigs? Could it be that better education and communication within the industry could make the difference? The American Karaoke Association thinks so.



Michael Valentino

## Time to Raise the Bar

"For many years now, the karaoke industry has been pushed into the background of the entertainment industry in how it is recognized, how it is paid, and how it is portrayed in the media," says Michael Valentino, national president of the American Karaoke Association. "I've been in the entertainment arena for over thirty years, and I felt it was time we raised the banner for karaoke. We are ridiculed, laughed at, told any 'dummy' can do our jobs, and we are paid less than any other form of entertainment in the nation."



The idea for the American Karaoke Association surfaced about five years ago, with the first group being established in Michael's home state of California. It has now become a national organization committed to those who believe karaoke hosts deserve better treatment, better pay, and more respect. The association aims to provide better networking opportunities for anyone operating a karaoke business for profit.

## 195,000 Strong

"Right now, in the USA and Canada, KJs perform approximately 195,000 shows per month that the karaoke industry promotes...[karaoke] provides jobs in clubs and private parties, and profits for the nightclub industry," Valentino reports. "What does karaoke get in return for all its hard work? Not much." But Mike hopes the American Karaoke Association, with



**"KJS PERFORM** approximately  
**195,000 SHOWS** per month that  
the karaoke industry  
**PROMOTES...** What does **KARAOKE**  
get in **RETURN** for all  
its **HARD WORK?"**

— Mike Valentino

eighteen state affiliates and an organization within Canada onboard so far, will help upgrade the karaoke image to one of professionalism, profit, and respect.

Valentino says plenty of new members have been pitching in to get the association off the ground. They include experienced people like Glenn Miller, who helped create a large Canadian DJ association, and has resigned as CEO of the United States Disc Jockey Association to help promote the AKA.

"The negative image that has befallen karaoke over the years has to be changed from 'Karaoke, a Bunch of Drunks in a Bar' to 'Karaoke, a Proud

Moment in Entertainment,'" declares Valentino. "I hope other KJs feel as passionate about karaoke as an industry as I do. Karaoke is a noble and fun business, we should all be proud of our industry, and we should stand tall because of it. We give America and the world five minutes of fame, and a wonderful chance to have fun. We should be appreciated and compensated for our work and our talents." Valentino invites any likeminded, professional karaoke hosts to join with AKA in making karaoke a stronger, legitimate part of the entertainment industry.

To find out more, visit [www.americkaraoke.org](http://www.americkaraoke.org), or e-mail Mike at [president@americkaraoke.org](mailto:president@americkaraoke.org).

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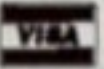

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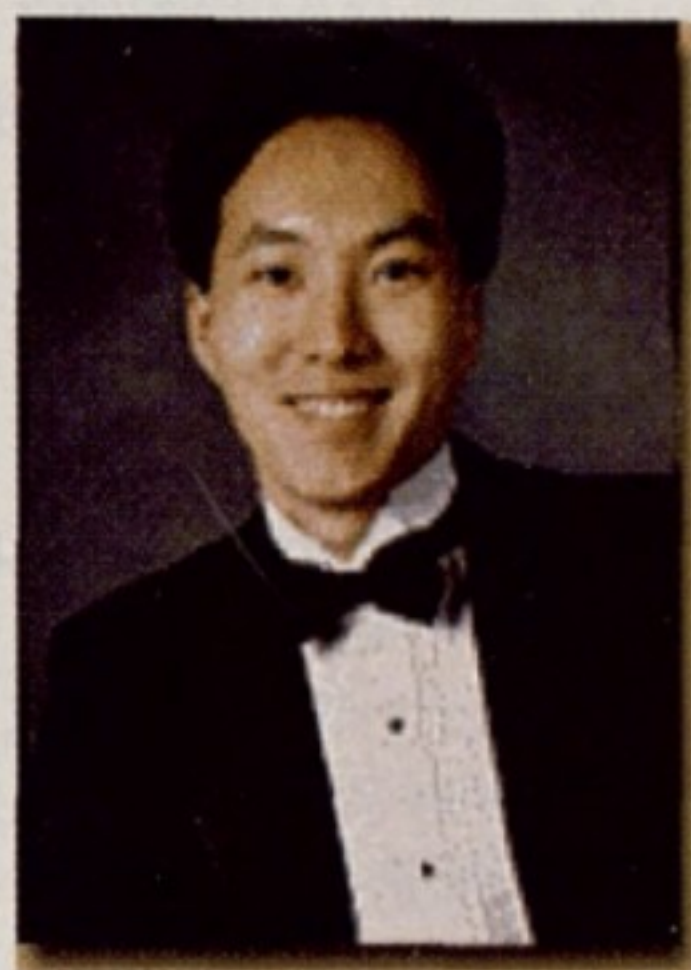
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# ADJA NEWSLETTER

## 1st Quarter, 2005

### **Local Association Membership (Ventura, PCADJA Chapter) Saves Homecoming!** A true story from October, 2002



My wife's birthday was last weekend, but we celebrated it this weekend. Such is the life of a mobile DJ.

Today, (Saturday), I didn't have any events, so we drove up to Santa Barbara to do some horseback riding, followed by a stop in the quaint Danish Village of Solvang for a late lunch and some shopping.

On the drive back home around 6PM my cell phone rang. One of our local ADJA association members had blown a speaker horn at a school dance the night before, and tonight he was using a different speaker than normal to replace it.

The speaker for tonight's dance had banana plug to 1/4" inputs, not the Speakon inputs that he had cables for. The dance was at a high school that is literally 2 miles away from my home.

He asked if I could bring over one of my cables once I got home. I told him no problem, and asked what time the dance was going to start?

"7PM."

I had the cable to him by 650PM. Without the association, he would have had to do this Homecoming dance for 400+ students with his subs and only one of his tops running. That probably would have resulted in another blown speaker, and thus, the end of the dance.

I think he got more than his money's worth for his annual dues in our local ADJA chapter, and, hey, what are friends for? I only charged him \$1,200.00 for the cable!!!

Matt Graumann lives in Simi Valley, CA, and is the current National ADJA Secretary, and Secretary of the Ventura, CA ADJA Chapter.

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# ADJA NEWSLETTER

## ***From the Vice President - DJ Dr. Drax***

Dear Members,

Due to the rapid growth of the ADJA the past 3 years, changes were needed to be made in the way the ADJA conducts business & the manner in how the office is staffed & operated. The growth was simply overwhelming the existing office staff, methods & procedures. Changes had to be made.

When the office manager resigned to pursue other interests, the time had come to make these major changes we had been planning since Feb 2004 in how we operated. In May of this year we shifted to a full time office executive running the office. Our Office is now staffed 12 hours a day, from 6AM to 6PM PST. 5 days a week with 24hr get a DJ fast emergency coverage on Friday night through Sunday midnight. This placed large demands upon the role of Executive Director. I took over that responsibility so that the vision we had as a board could quickly be implemented into practice without the need for training a new staff. Additionally this reconnected the board directly to the membership. This also reduced our staff costs by more than a third.

Many of you have seen the advancements that have been made in the web site & how the ADJA office now better utilizes member information. Ben Miller was instrumental in getting these changes made. It took some time for some of the changes to be imple-

mented & refined, such as the new web site, that now fully integrates the ADJA management records & functions. Things like the ability for you as members can now login & change your ADJA contact information at will without having to contact or notify the office. The office changes that we have made are showing benefit to members as our Data management methods are improving every day allowing us to do more for you. In past Mobile Beat subscriptions were submitted monthly, Now Our cycle time to get your Mobile Beat subscription started has thinned to just 5 days. Yes there is still the lag associated with any printed subscription, but now the ADJA is not contributing to that delay. We trust that you are all enjoying your FREE Mobile Beat Subscription as a part of your membership.

We are now able to notify every local chapter in the ADJA when somebody signs up or renews to the ADJA & their chapter. Soon Local chapters will know who has only joined National within a radius of their chapter home. This will increase their ability to invite these local ADJA DJ's to their chapter to see how chapter membership can help them. Funds to local chapters are now able to be disbursed to them within a few days of the sign up or renewal of a member, instead of the months that it used to take. This has been a great benefit to our local chapters helping them to put on excellent content driven meetings.

Recent office improvements has shortened the cycle time for members to receive their membership packets. We were at one point sending out several items by mail. By consolidating these membership packet shipments into one shipment has saved us about 30% overall on postage costs. That is money that goes directly back into better benefits for the ADJA membership. Initially this caused the packet cycle time to grow to about 6-8Weeks. Not bad when compared to other large membership groups, but we wanted more. We wanted to provide a significantly shorter delivery time. I am proud to say that we have now cut that time down to about 1-2Weeks from the time a person registers or renews until their materials are in their hands.

We are actively developing a Membership CD-Rom & a DVD that will have our membership materials on them in electronic format as well as some video training materials. This will allow members access to all the features the web site offers by tutorials & other relevant materials to their membership.

Early in the Summer, I additionally took over responsibility for the Educational DVD content. When we announced this program in 2002 we had high hopes, but they were soon met with the reality of how big a project this was. It suffered several setbacks. A year later, we didn't have a single DVD completed. Due to the AZADJA chapter being hosted by a professional film &





# Education, Networking, and Support

video production facility, it seemed a natural fit. Because of this we were able to get our DVD program back on track. I am happy to say that as of this writing in just 5 short months we have 10 DVD's in the can. 7 are complete & available to our local chapters. By the time you read this we will have 10 completed & a total of 14 more in production. We will continue to take the ADJA educational component of our slogan to new & higher levels. We hope to eventually bring nationally recognized speakers & trainers from outside the DJ industry into the ADJA library.

The office has also now taken over much of the benefit management & acquisition for the ADJA. We are currently working on 5 new benefits as of this writing & hope to be able to unveil them at our National Meeting. Two of these will be Major announcements. Additionally, look for new offers coming soon on our web site where you will be able to purchase educational material from noted speakers & trainers directly from the ADJA at a substantial discount. You will also be able to purchase ADJA promotional materials like our brochures & other items directly on-line. We will be offering ADJA members a membership recruitment bonus. Look for this to be announced at the National Meeting in Las Vegas. We will continue to pioneer ways to bring you more & better benefits faster than any other group.

Chapter Development has been awesome this past

year. We have grown the number of full local chapters to almost double what it was last year. We have chapters developing in an even larger number of markets now than this time last year. The ADJA is growing at the local level, providing the other 2 components of our slogan. Networking & Support. If you are in a market not currently served by a local chapter, please call the National office for a Chapter Development Kit so that we can assist you in building one in your town. We are committed to excellence in bringing the ADJA into every town & city across America. Remember, each of us individually is the ADJA, and together we can make a difference!

I am available to you anytime. If you have thoughts or ideas on something we can add, or something we can improve on, Please call the National office 888-723-5776. or send email to [office@adja.org](mailto:office@adja.org).

BTW - If your reading this & you haven't yet joined the fastest growing, largest Non profit trade association for Mobile DJ's, the ADJA. What are you waiting for? Go online at [adja.org](http://adja.org) & click apply now or call our national offices. Become a part of the revolution today!

## A Message From Your Out Going President

My Fellow ADJA Members, Finishing out my term as your President these last few months has been bitter-sweet.

Sweet because I know we've accomplished a lot together and bitter because there is still so much to be done.

Sweet because I will now have more time to spend with my wife and family and bitter because I will not be spending as much time meeting and speaking with all of you.

Sweet because I know that the ADJA is stronger than it has ever been and bitter because I will miss the day to day discussions, decisions and relationships that come with being on the National Board. These last two years have brought some amazing changes, some hard fought battles, some exhausting trips and a wealth of new friends and opportunities.

As I take my leave of the National Board of Directors, please know



that I have the utmost confidence in their capabilities to achieve more and serve you even better in the coming years. The future of the ADJA has never been brighter, and even though I may not be on the Board anymore, you can rest assured that I will continue to support the ADJA whenever, wherever and however I am needed.

Thanks for giving me the honor of being your President these last two years. It has been quite a ride.

Sincerely,  
Peter Merry



# ADJA NEWSLETTER

## Local Association Spotlight: TAMPA

### Tampa ADJA Gets the word out.

The Tampa Bay Professional DJ Association (TPDJA ADJA

Chapter) recently held an open house to area Banquet Managers and others in the wedding industry to spread the word about a local association that is in the

area to increase the professionalism and talents of the mobile DJ industry. The association contacted a local catering facility and held the open house on the normal Tuesday Night Meeting night and paid for the event with its local

membership dues. "We put our money to work for our members," said Rob Snyder the TPDJA President. The event had plenty of interac-

force those in attendance to refer only our members to their clients BUT rather a way for every facility in the area to tell working DJ's

about the ADJA" said TPDJA Vice President and ADJA National Membership Director Bryan Foley. "The people who see DJ's in action every week are the facility people where we perform. "Good and Bad" are on display every week and we asked them to spread the word about the Tampa ADJA and how we

as a whole can change the professionalism together". The event was well received and it is now going to be an annual event.



tive games, a 50/50 raffle and door prizes and of course DJ's providing music. A video PowerPoint presentation was shown so that the attendees could see the goals and reasons the TPDJA exist.

"This was not a meeting to

### ADJA FACT:

Did you know that you can contact the ENTIRE board of directors by sending an e-mail to: [directors@adja.org](mailto:directors@adja.org)



## Member Spotlight: Elisabeth Scott Daley

### A Helping Hand

A few weekends ago, Kentucky ADJA member Ed Frank was touring and performing out of state in Atlanta. Ed got a call from one of his DJ friends who was part of the same tour (but was performing in Williamsburg, Virginia that night) who had discovered that the music library for his show was actually with Ed in Atlanta.

Regardless of the reason for this snafu, there was no way to get him the specific music he needed in time for the

event. They tried to drop ship it, air cargo it, or counter to counter it, but none of these ideas would get the music there before showtime.

Being an ADJA member, Ed called his office manager back in Kentucky, and Shelley went to [www.ADJA.org](http://www.ADJA.org) and found Daley Necessities, Inc., Elisabeth Daley, Williamsburg, Va.

Ed called Elisabeth and explained the situation. Elisabeth also had a show that night, and she thought

this was crazy or that it was a scam or something. Finally she understood what was going on and I jumped right in to help! The night was a success for Ed's DJ friend at his party in Virginia as the party was rescued!

This is one of the benefits of being an ADJA member and Ed wanted to make it known. Elisabeth really helped them out in a huge way, all because she was a member of the ADJA and was listed on the

website. Very cool!

Thank you, Elisabeth, and to all of our ADJA members out there, keep an eye out for ways you can help your fellow DJs with "Education, Networking, and Support!"



Elisabeth Scott Daley

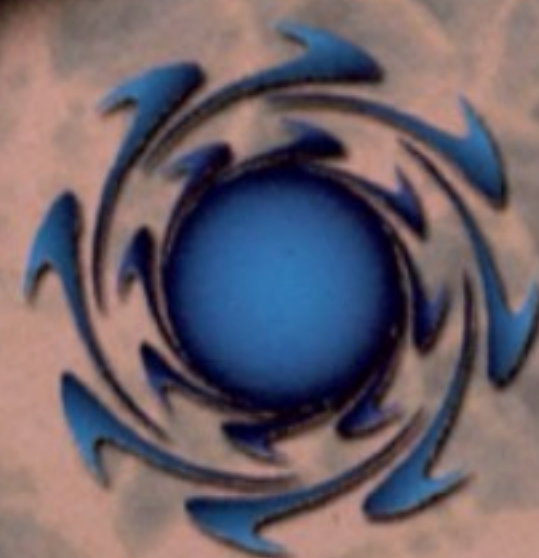


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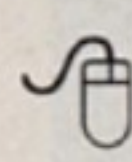
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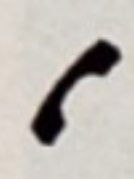
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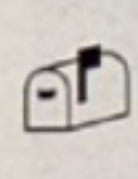


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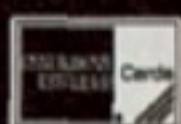
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DJ Power .....	www.djpower.com .....	650-964-5339.....	19
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ERG.....	www.ergmusic.com .....	800-465-0779.....	36
Gemini Sound Products.....	www.gemindj.com .....	732-738-9003.....	27
Grey BPM .....	www.greybpm.com.....		43
Grundorf Corp.....	www.grundorf.com .....	712-322-3900.....	11
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Marshall Electronics.....	www.VJRacks.com.....	800-800-6608.....	6
Martin Professional .....	www.martinpro.com .....	954-858-1800.....	13
Megaseg .....	www.MegaSeg.com .....	877-634-2734.....	31
NAME.....	www.djkj.com .....	215-658-1193.....	63
Odyssey Cases .....	www.odysseygear.com.....	626-334-0800.....	15
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Parts Express.....	www.parts-express.com.....	800-338-0531.....	20
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Phonic.....	www.phonic.com.....	800-430-7222.....	83
Promo Only .....	www.promoonly.com .....	407-331-3600.....	21
Pro Sound & Stage .....	www.pssl.com .....	800-303-6577.....	37
Sam Ash Music Stores .....	www.samashmusic.com.....	800-4samash .....	64
Screen Works.....	www.screenworks.com .....	800-294-8111.....	49
Sherman Specialty.....	www.partybysherman.com.....	800-645-6513.....	82
SilverFlight .....	www.silverflight.com.....	888-678-2112.....	80
The Ronning Group.....	tinyurl.com/cfiu .....	866-754-6699.....	47
TM Century .....	www.TMCentury.com .....	972-406-6800.....	82
Trakheadz.com .....	www.trakheadz.com .....	888-632-5602.....	43
VJ Gear .....	www.vjgear.com .....	409-860-9283.....	18
VocoPro .....	www.vocopro.com.....	800-678-5348.....	17
Winter Music Conference .....	www.WinterMusicConference.com .....	954-563-4444.....	5



# Business Lessons from Hurricane Season

By Tony Alonso

"Disaster preparedness" takes on a whole new meaning when you have a DJ company to run

Allow me the opportunity to coordinate and plan a girl's "big day," and I will turn her dreams into a reality. Drop me into the middle of a thousand screaming teenagers and I will beat-mix until they pass out. Give me a shot at DJing for a CEO's corporate Christmas party and I will spin to his or her heart's content. However, if you put me against wind gusts higher than most BPMs in my music library, my confidence level goes from a Category 5 to a depression.

As mobile disc jockeys, we have to be prepared for anything and—of course—everything. We need to be expecting the unexpected. Whether it is having a back up system for a surprise equipment failure, or in my case, dealing with a trio of storms all wanting to have their own personal Magical Gathering at Disney World, we have to be ready. Here is my story and some ideas to help you better prepare for natural disasters.

## Hurricanes Gang Up to Challenge Business Owners

It all started when "designer" Hurricane Charley came by and decorated the road in front of our office with an array of colorful shingles. It was a nice touch, but the nails didn't seem to work well with car tires. Hurricane Frances then prompted us to board up the windows with a stunning plywood configuration just a couple of weeks later. This chic look had become the new rage in our downtown metropolis. Then Hurricane Jeanne decided to take a more scenic route on her way to Florida. What we didn't know was that Hurricane Jeanne was also the first hurricane apparently equipped with an OnStar tracking device:

"Hello, this is OnStar. How can I help you?"

"Yes, this is Hurricane Jeanne and I am trying to get to Central Florida. I think I am lost."

"No problem, Jeanne. I show that you have passed your destination and just need to make a U-turn to your right. You will arrive at your destination shortly."

"Thanks, I was starting to get worried I was going to miss it."

My business partner, Kelly Suit, and I had previously discussed what we would do in case of a possible hurricane and how we would deal with the possible situations. A business plan was in order and a section of it was devoted to natural disasters. This included hurricanes, fires, floods, tornados, and anything that could be considered out of our control. There are many aspects to consider. A few of the most important ones—that you'll want to apply as soon as possible, if you haven't already—are covered below.

## Savings Account

Whether you are preparing for a future natural disaster or a slow month, it is always a good idea to have a savings account and set aside money each paycheck, gig, or month for this account. Come up with a goal for the amount of money you want to have set aside by the end of the year. A good short-term goal would be to figure out how much you would need to survive if you had a natural disaster and were not able to earn any income for one whole month from your DJ business. This is a great way to keep yourself focused on reaching the dollar amount needed. By having this system in place, you will always have a cushion, should anything catch you by surprise. Remember to continue saving even if you have enough to cover a month or even two months. You can never have too much money set aside. Once you have enough in savings to keep you going in case of an emergency, you can start investing. Not having all of your earnings in one spot is always a smart business move.

## Contracts

Next, you will want to make sure that you have all of your bases covered with your clients. As far as a natural disaster is concerned, you are not required to refund their money if they cancel the event and you have a natural disaster or "Act of God" clause in your contract.

As with any contractual aspect of your business, you should take any disaster documentation to a lawyer for review. Your lawyer can give you suggestions and address any concerns about following the letter of the

law. Each state has its own set of rules and regulations.

During the incredible 2004 hurricane season, Kelly and I worked very hard to accommodate our clients and help them reschedule their events. The last thing you want to do in such an unfortunate situation where everyone is suffering is to be difficult or uncaring about your clients and their needs. By being as accommodating as possible, we took stress off of their lives and ensured that we would still be able to DJ the events and that they wouldn't be losing their money. Juggling



## Adding Up the Damages

During the six-week span between August 13 and September 26, 2004, an unprecedented four major hurricanes hit Florida and other points in the southeastern US. First came Charley, (Aug. 13) a Category 4 hurricane, which left 31 people dead in its wake. Next, Frances (Sept. 5) killed 33. Sweeping through the Caribbean, where it wreaked a death toll of 66, Ivan impacted Alabama and Florida on Sept. 16, killing 52 in the US. Finally, Jeanne (Sept. 26) left eight more dead after major flooding.

As of this magazine's printing, monetary damages from the four hurricanes were estimated to exceed the cost of Andrew, the hurricane that devastated South Florida in 1992. (Source: [www.infoplease.com/ipa/A0001443.html](http://www.infoplease.com/ipa/A0001443.html))

According to a Knight Ridder/Tribune Business News report on October 5, 2004 (available at [www.highbeam.com](http://www.highbeam.com)), the official preliminary estimate by a major insurance trade group placed the damages from the four storms between \$22 billion and \$23 billion—just a few billion more than Andrew's \$20.9 billion tab (adjusted to 2004 dollars).



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**The last thing you want to do in an unfortunate situation is to be difficult or uncaring about your clients and their needs.**

this with events already on the books was, of course, difficult. Various venues' schedules also created problems for rescheduling. We offered alternate dates, for instance, a Sunday afternoon wedding instead of a Saturday, and shared some of the advantages of having an event on those days.

### Insurance

Making sure you can replace damaged equipment is vital. To do this, you will need to have your equipment insured and your equipment list up to date with the insurance company. When you buy a new piece of equipment, the insurance company needs to have the new product description and serial number as well. Different companies have different requirements: be sure to find out about all of them so you won't be unpleasantly surprised when the time comes to make a claim.

There are several places to find insurance. The national DJ associations have teamed up with insurance companies for special discounts for the working disc jockey.

### Business Plan

Finally, you will need to update your business plan. Figure out what you would do if your office or place of business would not be available. What are some options or ideas that could keep you from having to hang up the headphones? Think of all the different areas of your business that a disaster would affect and come up with a game plan to make the best of a variety of scenarios.

By addressing these issues ahead of time, and applying them to your current business plan you will be better prepared to take on any number of life's unexpected storms.

Tony Alonso is a co-owner of A Premier Entertainment in Lakeland, Florida ([www.APremierEntertainment.com](http://www.APremierEntertainment.com)).

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